

IN EFFECT #7



DEANIA
BAILEY

Maximum Penalty

Civ

Cause For Alarm

Stillsuit

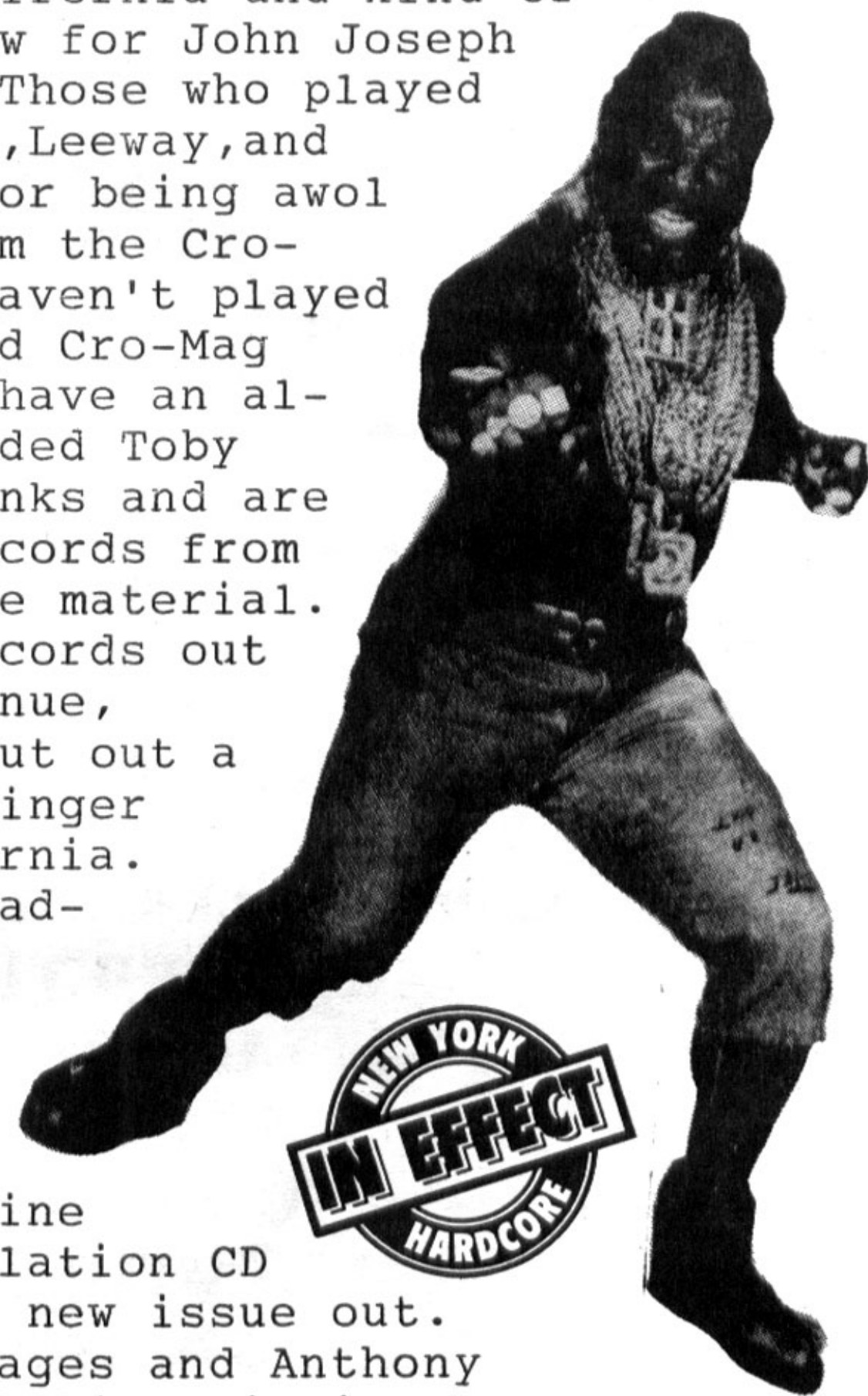
Vision Of Disorder

Darkside NYC

IN EFFECT

Here we go again kiddies, its In Effect #7. All I do is eat, sleep, and shit hardcore as this job is one thats never done. #7 has more bands, reviews, pages and just about everything so I hope your happy now. I got some help with the record and demo reviews because its impossible to give a fair review when you get buried with new releases the week you want to go to press. Rick Co-Kane, The Gootch, and Charles Brown who did some reviews are all highly motivated intellectuals who have been giving me their opinions on records for the longest. Now all they are doing is putting it down on paper and as I expected they didn't find it to be as easy as they thought it would be. I would really like to see bands or anyone send in pictures-live, studio, hanging out, whatever for use in future issues. It doesn't have to be serious and if you got pictures of your band from high school yearbooks, barbeques, or just hanging out I'll use them. Flyers too. If you got 'em send 'em so get in those closets and get busy. The In Effect #7 photo posse is: Deanna Bailey, MaryAnn Fanelli, Kevin Gill, Carl Gunhouse, and me. The H2O/Epitaph record deal looks shot. Epitaph wanted to put out an H2O album in mid-96 and newly formed Linoleum Records came along with a sweeter deal. Linoleum is run in part by Walter from Quicksand and is a subsidiary of Island. The plan was to have a two song 7" out in June but it now looks like Linoleum is waiting for H2O to come back from Europe with Sick Of It All and possibly start off with an EP or full length instead. Victory Records is putting out a CD called "Another Raw Deal" and it contains a remixed version of Killing Times "Brightside" plus two tracks from the "Happy Hour" sessions. You can also add the old Raw Deal demo onto that as well. Killing Time are set to go into the studio in August to start work on their next album. Killing Time as far as I know are not signed to Victory. The Cause For Alarm/Warzone split CD on Victory is due out on August 15th. Token Entry got back together for a "one shot" reunion show on June 4th at the Wetlands. Returning members only included singer Tim Chunks and drummer Ernie. Sheer Terror's new album "Love Songs For The Un-Loved" will be out on August 1st even though the ad in this issue says out now. They will be doing a US tour with The Business during July and August. Leeway are in the process of making their fourth album which will once again be on the Futurist Records label. Just like the last record they went up to Normandy Sound in Rhode Island to record the new 10 song album which should be out this fall. Bad Brains ended up not opening for the Beastie Boys at Madison Square Garden. HR physically attacked their manager and also his brother Earl who drums for the band. Bad Brains were off of the tour for a little while and there were alot of rumors saying that they broke up. Things have been patched up since and they are now doing a bunch of shows with Roguish Armament. No Redeeming Social Value who were supposed to be doing a split CD with 2 Damn Hype Records are now going with SFT Records instead. The CD will contain the 30 or so minutes of all new material recorded for 2 Damn Hype plus the "Hardcore Your Lousy Ass Off" 7" and bonus live tracks from their April 2nd show at the Wetlands. Look for that this fall. No Redeeming also have a new bass player Scott who is actually an old member who had left. SFT has a ton of shit brewing for the late summer/fall period. Look for District 9's 7" out in mid-July. The Vision Of Disorder 7" will be out in late August. Six And Violence will be putting out a 7" in the summer

and it will be followed up with a new full length called "Apocalypso" due out in the fall. SFT is also reissuing the 25 Ta Life 7" on colored vinyl and a CD version of the 7" will include live tracks from an April show. Fahrenheit 451 have their debut 7" out this fall also on SFT. All Out War broke up. So did Yuppicide who played their last show at the Continental on April 25th. The drummer from Yuppicide has a new band called Cleanser which also includes one former member of Neglect. Mind Over Matter are done recording their new album which will be out in August on Wreck-Age Records. Wreck-Age just put out the new Bad Trip record "Buzzy". Look for a Wreck-Age video this fall. They went down to the Yuppicide show at CB's on April 1st and taped the whole thing. It should have Yuppicide's whole set plus a couple of songs each from Die 116, Mind Over Matter, Stillsuit, and Bad Trip. Coldfront have a new demo out and are once again in search for a drummer. PO Box 564266 College Pt, NY 11356-4266 for more info. Terminal Confusion also have a new tape out and are looking for a second guitarist. They have an ad in this issue and you'll see their address on it. Long Island's Planet Freak have a five song cassette EP called "Payback" coming out in early July. Write: 7 Oxford CT. Wheatley Heights, NY 11798 for more info. Down Low have a self financed 7" with studio and live tracks coming out at the end of the summer. Oi! Crown Of Thornz left on June 4th for a month tour of Europe with Madball. Sick Of It All, Civ, and H2O also went over to Europe and should be back in mid-July. Both of the tours I just mentioned are supposed to collide in Germany for one big show. Look for an interview with Crown Of Thornz in issue #8 and hopefully we can get the whole deal on Europe from their point of view. Murphys Law went over to Japan for a six date Japan tour in early June. They flew back to California and kind of played their way back to NY. There was a benefit show for John Joseph of the Cro-Mags on April 22nd at Coney Island High. Those who played included 25 Ta Life, Crown Of Thornz, Cause For Alarm, Leeway, and Murphys Law. In case you missed it he was arrested for being awol from the military a couple of years back. Harley from the Cro-Mags has a new band called White Devil. They still haven't played in NYC and their live set consists of a bunch of old Cro-Mag covers. Home have changed their name to Home 33 and have an album on the way with Another Planet. Skarhead have added Toby from H2O and Jimmy from Maximum Penalty to their ranks and are looking to put an album or EP out. Lost And Found Records from Germany are putting out a CD with all existing Dmize material. NJ's One 4 One have a new 7" on the way with RPP Records out of Belgium. Write to Dan 141 at 414 East Lincoln Avenue, Roselle Park, NJ 07204. Astoria's Circular Ruin who put out a demo last year are on the comeback trail as their singer is back from his nine month tour of Southern California. 2 Damn Hype Records has relocated to NYC. Their new address is PO BOX 1520 Cooper St NY, NY 10276-1520. Upcoming releases include CD's by the newly reformed Dare To Defy and Jersey's Negative Male Child. Met also does a magazine called "All That". New issue is going to have 25 Ta Life, Circle Jerks, and Civ. Look for that in July and its \$3 by mail. In other zine news you got the new Whole 9 Yardz out with a compilation CD and a new and improved typed layout. No Labels has a new issue out. Look for the ad. Change Zine from CT (you know-120 pages and Anthony Mason on the cover) has run into major problems with his printing hookup and it will change the look of Change forever. You can still get issue #5 with Sick Of It All, Bad Religion, Anthony Mason, and yes Hubert Davis of the Knicks for \$3 ppd. 9 Birchwood Lane Westport, CT 06880. Studio One in Newark is back doing shows again. The Depot in the Bronx has been in limbo but its coming back with new and improved promoters. The Low Down in Mount Vernon is also a new spot. There is a colossal outdoor show in the works for the August 11, 12, 13th weekend in up-state NY about an hour outside of the city. Bands and location



go like this. Location: Limbo Lake, New Paltz, NY. Bands that are definates, no doubt about them are Victimized, Next Step Up, Shutdown, Merauder, Maximum Penalty, Sub-Zero, Coldfront, Down Low, Awkward Thought, District 9, Fahrenheit 451, Dare To Defy, Raw Dog, 25 Ta Life, Absorb, The Icemen, Inhuman, Disassociate, Darkside NYC, One For One, Setback, Circular Ruin, Terminal Confusion, No Redeeming Social Value and Faction Zero. Those are the definates and they're still working on the bigger named bands who should make up another big chunk of the show. Admission will be \$10 and there will be all sorts of side shit going on. No dickhead promoters to worry about either as this whole thing is being set up by a couple of guys who did this same thing last August on the Blue Mountain Indian Reservation in Peekskill. And finally don't forget about your radio shows either. WNYU has "Crucial Chaos" on Thursday nights from 9-10:30 pm. They have bands play live in the studio almost on a weekly basis. WNYU is 89.1 FM. WSOU in New Jersey has "Hard-core Reality" on Monday nights from 10 to 11 pm. WSOU is 89.5 FM. Both are good shows which you should check out.

IN EFFECT C/O CHRIS WYNNE
119-16 8TH AVENUE
COLLEGE POINT, NY 11356

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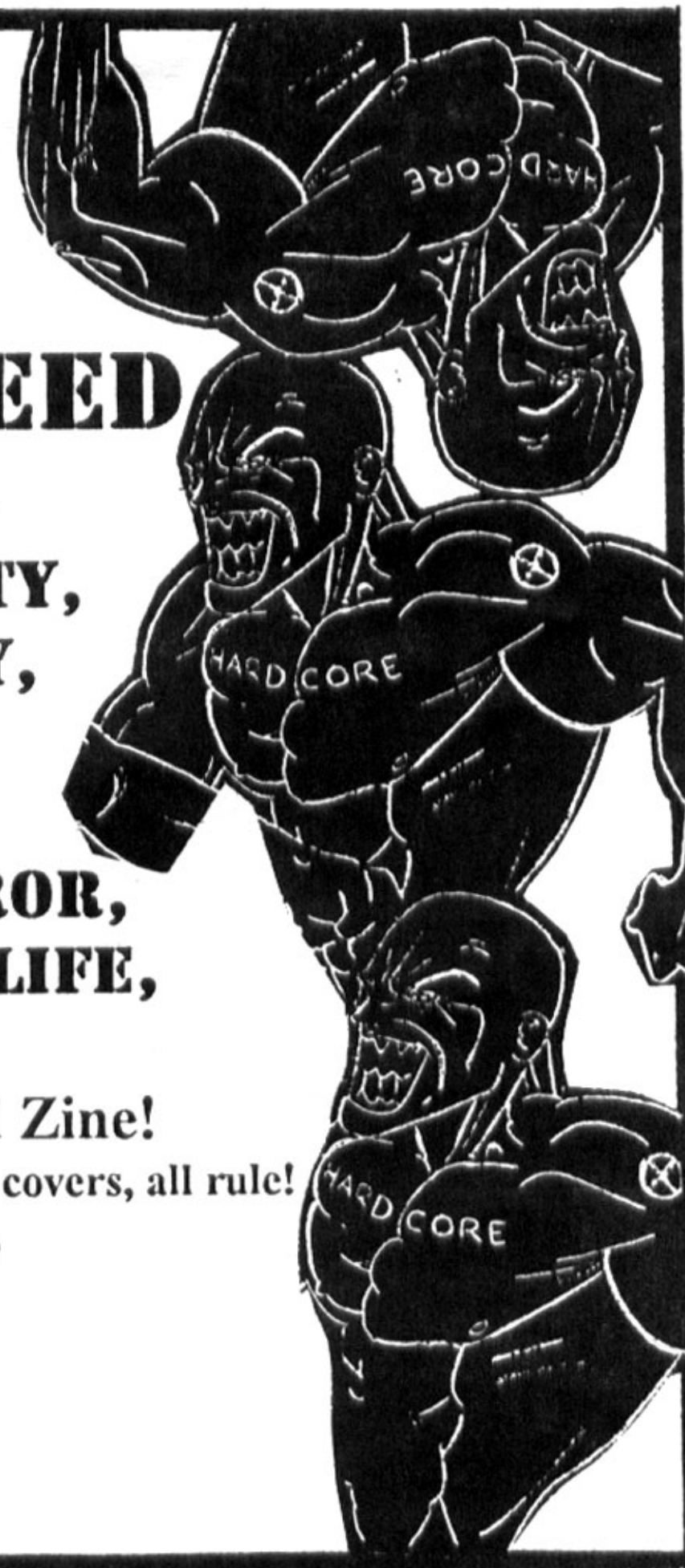
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I N E F F E C T

IN EFFECT #1 (SUMMER 1988) 26 PAGES—LEEWAY, OUTBURST, ALL FOR ONE, BEYOND, STAND PROUD & FIT OF ANGER.

IN EFFECT #2 (FALL 1988) 20 PAGES—SICK OF IT ALL, ABOMBANATION, GORILLA BISCUITS, UPPERCUT & IMPACT

IN EFFECT #3 (EARLY 1989) 32 PAGES—AGNOSTIC FRONT, BREAKDOWN, SUPERTOUCH, TERMINAL CONFUSION, RESISTANCE & TRUE COLORS.

IN EFFECT #4 (FALL 1994) 24 PAGES—CROWN OF THORNZ, LEEWAY, NO REDEEMING SOCIAL VALUE & COLD FRONT.

IN EFFECT #5 (EARLY 1995) 24 PAGES—SICK OF IT ALL, SHEER TERROR & YUPPICIDE.

IN EFFECT #6 (SPRING 1995) 36 PAGES—MURPHY'S LAW, 25 TA LIFE, H2O, KILLING TIME & SUBZERO.

IN EFFECT #7 (SUMMER 1995) 48 PAGES—MAXIMUM PENALTY, CIV, CAUSE FOR ALARM, STILL SUIT, VISION OF DISORDER & DARKSIDE NYC.

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MAXIMUM



PENALTY

Maximum Penalty. The band with the plan is back. This interview was done on June 1st over at Night Owl Studios in Manhattan. Present were the whole band and old school Mike Rep. MP is Mark Labetti-drums(25), Joe Affe-guitar(25), Mark Sisto-bass(27), and Jimmy Williams-vocals(25).

IE: Just give a little history and the reason why Maximum Penalty broke up in 1990.

JW: MP started in 1986 and started playing shows in 1987. The only original member left is me. We broke up in 1990 because I was living in a fantasy world and I got locked up for awhile. I'm out now and I have my head on straight so I decided to put this band back together.

JA: The last show we played was at this place called Red's and it was on Long Island. Vinnie Chaos who used to book shows at the Sundance put it on. That was on Christmas Eve 1990 and we played with Outburst and Inside Out from NY. It really was kind of beat and just a sour note for us to go out on. We didn't know that it was the last show at that time because things just kind of happened to the band and I don't really want to get into that right now too much.

IE: Musically you guys aren't playing the same exact style as you were in the late 80's. What can people

expect this time around?

MS: We made a decision when we started jamming again to just throw out riffs and whatever works we'll go with. We don't try to sound like anything and whatever happens just happens. We have a new tape that we are shopping around which has five completely different songs that were written by different people at different times.

JW: A really big difference is that the lyrical content is a lot more spiritual and just more in touch with what's going on in today's world instead of talking a lot of jibberish.

JA: Everything we've been doing is from the gut. We're not in this just to get signed but I think we have the capability to catch on to a larger group of people. I think Jimmy's vocals shine more than a lot of other hardcore bands that are out there nowadays.

JW: Let's just get one thing straight. MP is not the same band anymore. It's a to-



tally different thing going on now in every aspect. People out there should not expect old MP because I learned alot from the two plus years I was away. Alot of people who saw us before might remember me up on stage whacked out of my face talking bullshit but don't look for that. Its a totally different trip.

JA: Another thing I have to say is that the band was kicking around a style that got copied alot. We didn't know it then but we were kicking around a style that got mimicked at least 30, 50, 60 times over by other bands that are around today whether they're from NJ, upstate, bubble-fuck, here, there where-ever. You can't deny that. It just ties in with what Jimmy is talking about how we were just not the same band.

JW: We still have traces of our old style here and there and on a personal level as people were not the same anymore either.

IE: After playing a few shows since you've been back do you find that people still know the old songs?

JW: Its a little of both, kind of like half and half from what I see.

MS: When we played at The Wave in Staten Island we played a bunch of old songs that we usually wouldn't be playing and a bunch of people knew them. We played "Hate", "Immaculate Conception", and "Acceptance" at The Wave plus one other old song. I also want you to print that if that scumbag promoter Nicky Camp ever shows his face at another one of our shows I'll kick his fucking teeth down his bald headed, tupee wearing, mother fucking skinny ass. He pisses me off and people like him can make hardcore really suck.

IE: What kind of reaction have you been getting from the new songs so far?

MS: As far as the new songs go its tuff to get a feel from the crowd because they never heard these songs before.

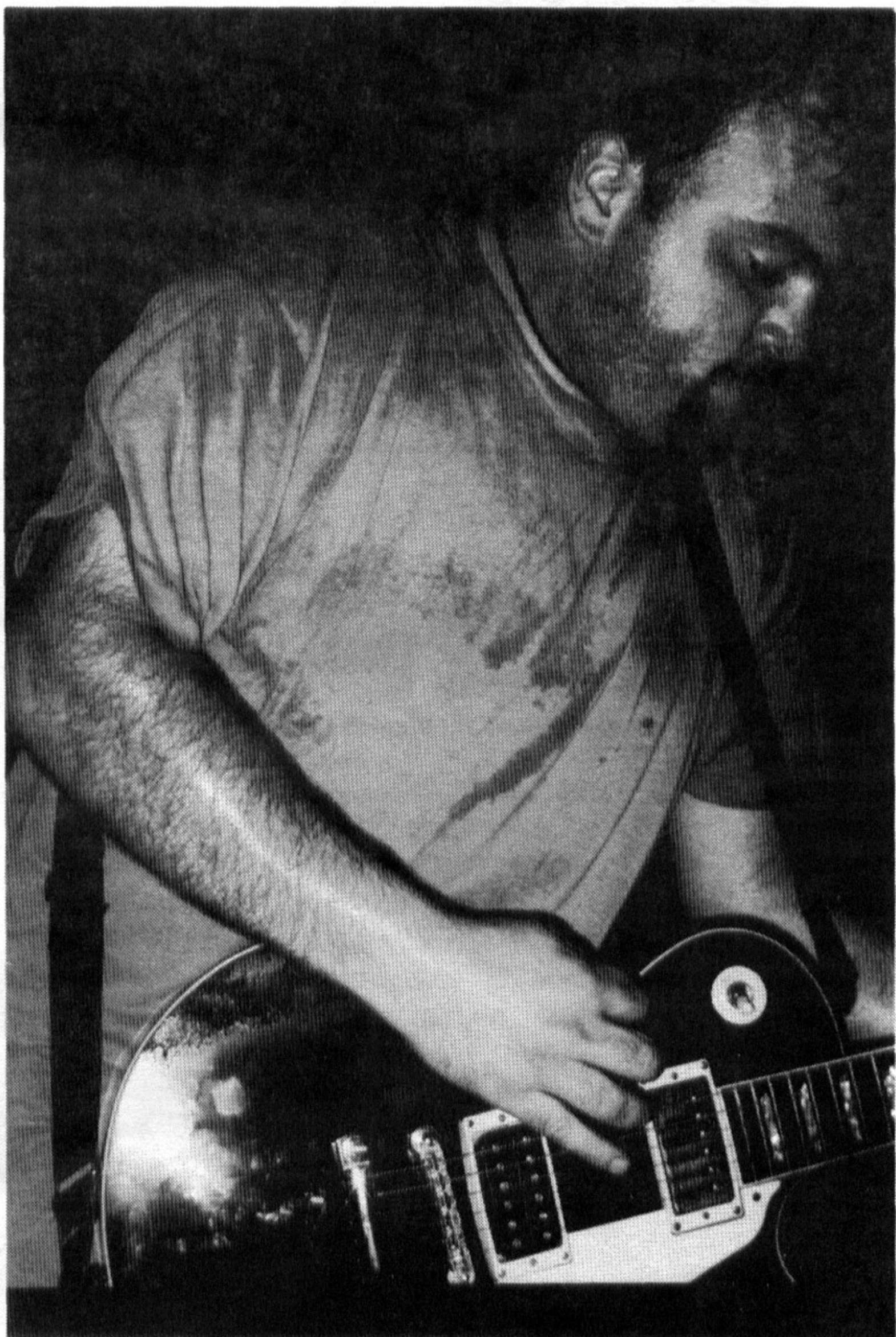
JA: I don't even pay attention. I'm just so much on a high because I'm playing again.

MS: I look at Joe and Mark and I don't give a shit who's out in the crowd because I'm having alot of fun. There's a real energy with these guys that I've never gotten with any other band. I do want people in the crowd to enjoy themselves when we were playing but were off like in our own world.

IE: What do you guys think of the current state of the NYHC scene that MP as a band is rejoining?

MS: There are alot of bands out now that we don't like because they have bad attitudes, music, and lyrics. We're a hardcore band but in NY nowadays I'd say 99% of the bands play death metal and they're not so hot. I think theres alot of kids out there that would like some diversity in NYHC. I'm not saying that we are the ones who are going to inject a new sound or anything but we were different and we want to stay different.

JW: One of the reasons I put this band back together was to spread a positive message. There is so much gang related bullshit that the hardcore scene has sunk into. Another



thing is that we want to stay hardcore and keep the punk influence but alot of singers out there today just can't sing. Try to be a little more melodic and stop getting caught up in your image. Its not about how many tattoos you got and who you know. There are certain bands out there who aren't that good who get props because they know people. Its fucked up but its a reality. I personally think were more talented than alot of other bands and its fucked up because were usually the ones who get shitted on.

MS: NY can suck my dick because there are alot of good bands that don't look hard and don't get recognition. The Devil Dogs play a show and four people show up, Supersuckers play and ten people show up. Thats fucking stupid.

IE: What other bands were you guys in after the breakup?

JW: When I came home from prison I was singing for a band called Godspeed. It didn't work out too well. They later got signed and then dropped by Atlantic. They're all still cool and they're all still my boys. Then I moved on to play drums for a band called Sterile. I had to cut them off because you could say they didn't have the skills to pay the bills.

JA: I was in Lament which started off with a bunch of former members of MP. When we lost Jimmy in 1990 there was no point to go on as MP at all because its just not the same band without him. We went out and got another singer, kicked things around and ended up putting out a 7" and a CD. MP is my only priority right now. I'm not in Lament anymore, just MP.

JW: Labetti hung out with the guidos and played with his computer.

IE: Way back you were supposed to do a 7" with Blackout Records. What happened with that?

JW: Certain things in the band happened and I was fucked up and the whole thing didn't work out. I am not ashamed of what I used to be and if anyone thinks I am let them step to me. The band broke up because I was fucked up on drugs. Everybody else's hearts were into it and I was too busy getting high on heroin. I'm back now, doing what I'm supposed to be doing and I'm straight. All that is in the past and now I'm out to prove what I can do when I'm straight. Thats all there is to it.

IE: What do you guys have coming out next?

ML: We have a four song 7" coming out very soon on Astor Records. The 7" is our original 1989 four

song demo on wax.

There are going to be 800 on black vinyl and 200 on red. The original demo sold at least 2000 or 3000 copies. We've had some delays with this 7" because we've re-done the cover a few times. The final set cover were going with has a hand holding a gun with our logo on the side.

JW: I like the cover alot because it has a subliminal message behind it which I dig.



IE: Its just about American society and all the problems that we have with guns. For a little while there you were practicing in a record store in Yonkers called Rockin'Rex. How did that come about?

ML: Joey I who was in the band at the time came up with the idea. There were some people in the band at the time who couldn't afford to rehearse so me and Jim ended up paying most of the time. What happened was we ended up practicing there for free in the basement.

IE: Describe what Rockin'Rex looks like to someone who has never been there.

JW: A roach motel!

ML: We were rehearsing right next to Tony's bed with records laying all over the place.

MS: If you want something in that store they'll never have it.

ML: Its one of the coolest record stores around and its a shame they're closing down but I think they are finding a new location.

MS: Tony, John, and Joey I who work there are all the coolest guys and their problem is that they're too nice. They really care about all the bands and they even get bands to play in the store live. They get shitted on because they give too much out and don't take enough in.

IE: What kind of shows have you played this time around with MP?

ML: So far we've played at The Wave in Staten Island, The Depot in the Bronx, and The Globe in Norwalk. When we first got back together we played on an Indian reservation in Peekskill. We didn't have Affe or Sisto back in the band yet so we were playing with Joey I and Richie.

JW: Yeah, Richie Shithead! Ain't got no job, no clothes wearing, no eating, mother fucking pussy!

IE: What ever happened to Mildred and Brian who were mainstays of MP before the breakup?

JW: We were one of the first bands to have a female bass player and that was Mildred. She became a psychologist. Brian is now a song writer for Sony. He writes songs and pitches them to bands on the Sony label. It was them two, me, Labetti, and Affe. That was the functional, playing shows version of MP.

IE: And now for the ever popular what kind of jobs do you have question.

MS: NYNEX.

JA: I drive a truck.

ML: I'm a computer freak.

JW: I run the studio here and I work security at Coney Island High on weekends.

IE: And your worst job ever was...

MS: 1986 bussing tables at the Ground Round. Thats when I met this fat fuck Rep.

JA: I was part of a colony of metalhead messengers.

ML: I had this job where I had to call people up and tell them they ordered typewriter ribbons even though they didn't.

JW: Hustling, thats what fucked everything up.

IE: What would you say is a realistic goal for MP to be at this time next year?

JW: I just want to have a good record out on a good independent label, maybe go to

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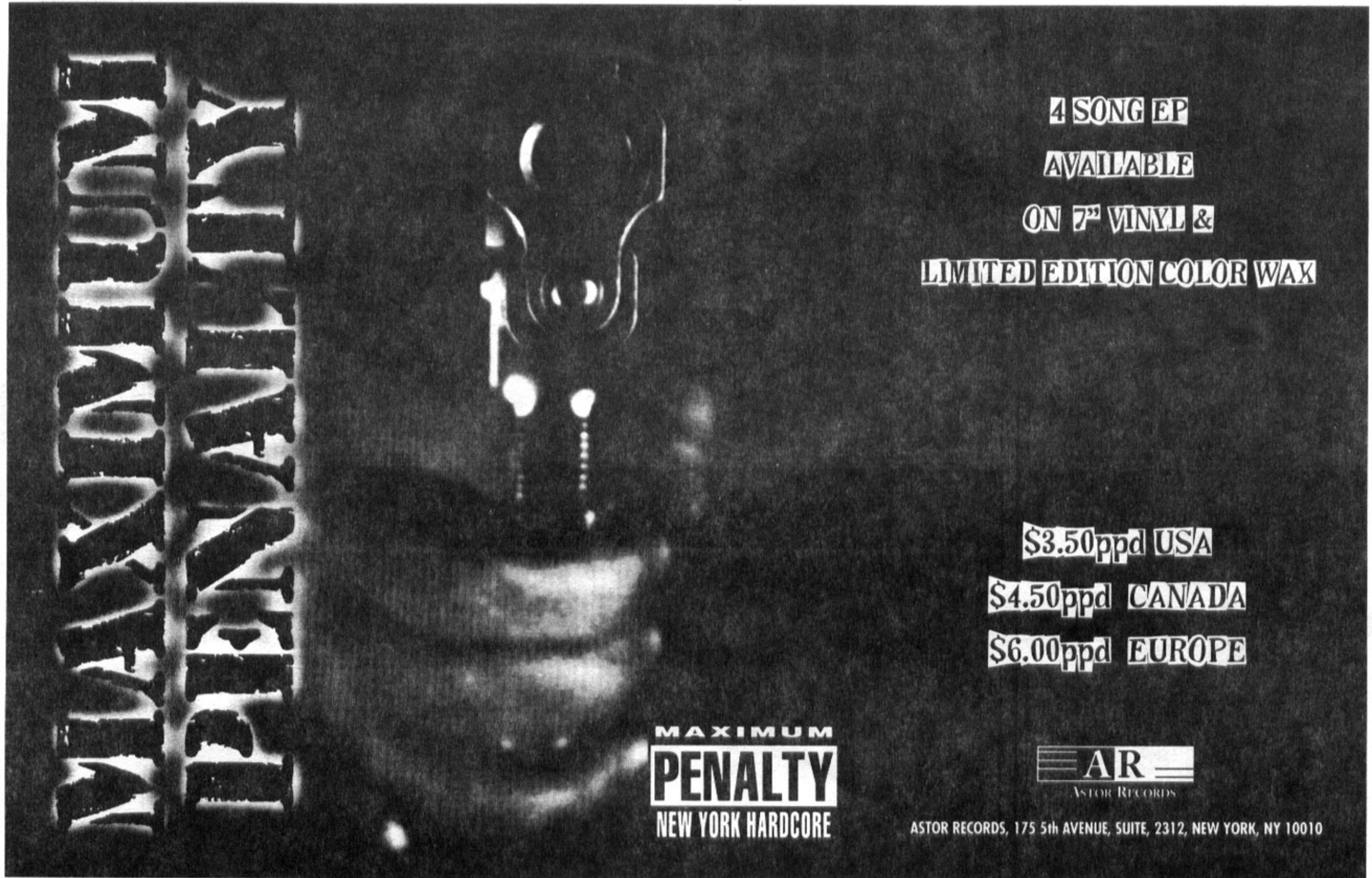
Europe, maybe a small video. Just to stay a consistent band and when I say that I mean not to put out one good record and then disappear kind of like a one hit wonder.

JA: We've written nine songs since we've been back and that's been around five or six months now. Sisto revitalized this whole band and it's been a whole writing spree for us lately. He brought in a lot of good ideas and it gets me into writing new stuff also.

ML: I'd like this band to continue having this same lineup and just play a lot of shows.

JW: We want to play with all the real mother fuckers in hardcore. The dudes who have been struggling with it for a long time. Fuck all of these new bands. I don't want to play with them because most of them all suck. Print that!!

MAXIMUM PENALTY C/O ASTOR RECORDS 175 5TH AVENUE SUITE 2312 NEW YORK, NY 10010.



The image shows the cover of a Maximum Penalty EP. It features a dark, high-contrast photograph of a person's face, possibly a band member, with a wide, toothy grin. The person's mouth is open, showing their teeth. The background is dark and textured. On the left side, there is a vertical strip of light, possibly a window or a light source, creating a strong contrast with the dark face. The overall aesthetic is gritty and hardcore.

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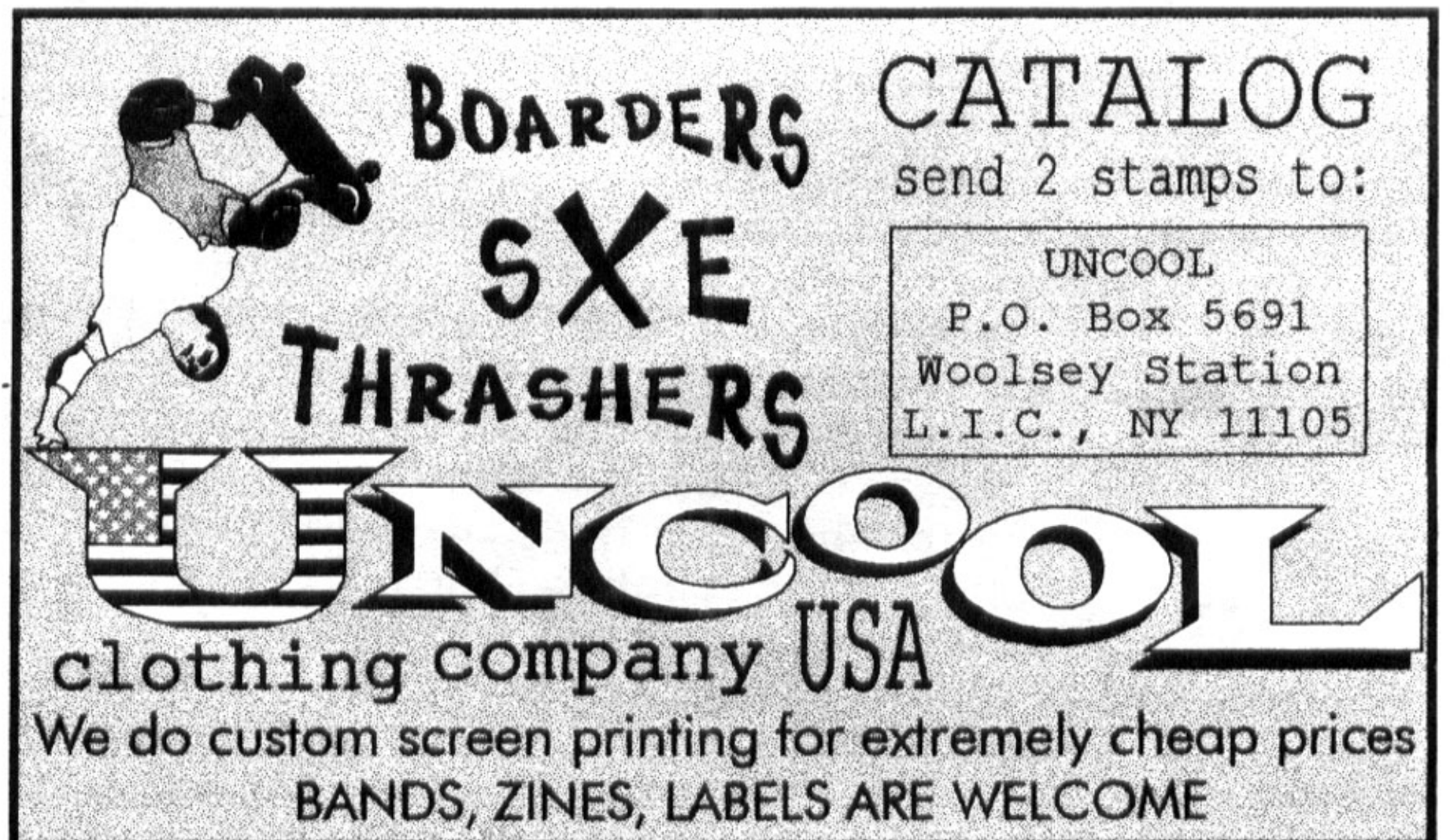
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The image is an advertisement for Uncool clothing company. It features a cartoon illustration of a person with a beard and a white shirt, holding a skateboard. The text is bold and stylized. The words 'BOARDERS', 'SXE', and 'THRASHERS' are stacked vertically. Below them is the word 'UNCOOL' in a large, bold, sans-serif font. Underneath 'UNCOOL' is the text 'clothing company USA'. At the bottom, it says 'We do custom screen printing for extremely cheap prices' and 'BANDS, ZINES, LABELS ARE WELCOME'. On the right side, there is a section titled 'CATALOG' with the instruction 'send 2 stamps to:' followed by a box containing the address: 'UNCOOL', 'P.O. Box 5691', 'Woolsey Station', 'L.I.C., NY 11105'.

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CIV

If you like a lot of people all you know about Civ is that they have ex-members of the Gorilla Biscuits and also a 7" out on Revelation Records. Hopefully this chat with frontman Civ on May 18th will shed some more light on the situation. All live pictures were taken by MaryAnn Fanelli at the Limelight on May 21st.



IE:Who's in the band?

CV:I'm Civ on vocals and I am 26.Arthur is on bass and he's 27,Sammy plays drums and he's 22,and we got Charlie on guitar who is 24.

IE:What other bands have you guys been in?

CV:I was just in the Gorilla Biscuits.Charlie was in a band called Outface.Sammy was in Youth Of Today, Judge and Gorilla Biscuits and Arthur was in Underdog,War-Zone,Token Entry and Gorilla Biscuits(GB).Just a whole lot of bands.

IE:When did Civ get rolling and what made you decide to get a band going once again?

CV:It started just as an idea late last summer so we haven't even been around for a year yet.I stopped doing bands for awhile and I started doing other things.Walter from Quicksand called me up and said me,him,Charlie,and Sammy should get together and do some stuff.We all felt the whole hardcore music and sound wasn't being represented like the way it used to be.Nowadays its more where people are trying to do more of a metal thing and we felt hardcore was getting lost.At first all we were going to do was a 7" to let people know not to forget about this kind of stuff because this is what hardcore was to us.

IE:Whats the whole deal with this album you have coming out?

CV:We have a full length 16 or 17 song album coming out on Atlantic Records on August 1st.Were going to be doing two albums with Atlantic.We don't have a title for it yet and we recorded it down at Don Fury's Demo Demo Studios.The idea we have for the cover right now is sort of a 60's mens magazine feel.Kind of like chillin,smooth pictures where we'll dress up and just bug out with it.Not too far off from the back of the 7".

IE:How did a band that hasn't even been out for a year get on Atlantic Records so fast?

CV:What we didn't do was go out and play shows.We hooked up with McGee Entertainment who also manage Quicksand.We played them the songs from the 7" and they loved it.They went out to see who would be interested in us and a bunch of people got interested really fast.It really surprised us because at the time we hadn't even played a show.What it came down to was they knew who we were.They knew we were in all these bands before and have done touring and

stuff since we were like 16 and 17 years old. They knew that we knew what was up and it was just a lot of trust on their part. There were other people who wanted to sign us including some larger independents but we knew people at Atlantic who were into hardcore and knew what was up. It was totally a new thing that we wanted to do and it wasn't like a reunion thing at all. It wasn't like if you guys make a band we'll sign you. We just put out the 7" and started letting people listen to it because we thought it was good.

IE: Doesn't signing to a label like Atlantic go against the whole "Keep hardcore in the streets" ethic?

CV: Most people who say keep hardcore in the streets are people who haven't tried to make a living from being in a band. For years when I was like 16 to 23 all I did was play on independent labels and it was great. We toured and did everything that you can do on a major by ourselves but you don't make the money you can get if you were on a major. Working a job and playing shows while trying to come up with cash for rent is hard. To pay your bills and live a life where you are not miserable and suffering all the time is not selling out. As long as the music is there and the feeling is there. If we were playing music like Guns N Roses I'd say we sold out and were dicks but we were playing straight



up hardcore. I think sellouts are people who change the integrity of their music to please record labels.

IE: Touring wise don't you think you'll lose touch with your audience when you start playing bigger places?

CV: Right now just because we were on Atlantic doesn't mean we're going to be playing big places right away. I don't have any expectations like that right now. We're just playing regular club shows by ourselves and with Sick Of It All just like when we were in GB. If you play a big place you can only see about 20 feet back anyway so I'm not worried about seeing people sitting down. You can't go into a thing like this having expectations of being this huge MTV band because that's a one in a million shot. If you go into it thinking like that then you're going to be real fucking disappointed. We just want to play shows and see how long it lasts. If we can make a living playing hardcore then that's awesome.

IE: How did Revelation end up with the 7"?

CV: We called up Jordan because I've been friends with him for about 10 years. We told him we were starting a new band and we wanted to put out a 7" and he said he'd do it right off the bat. Everything GB put out was with Revelation and we have sold the most records so far for his label. If you have a friend who owns a used car dealership you aren't going to run around pricing cars and it's basically the same thing.

IE: What's the story behind the 7"s front and back covers?

CV: We actually saw this place on 2nd Avenue and 10th Street that had signs in the window that said mens haircuts-\$5, punk haircuts-\$5, all haircuts-\$5. It's a barber training school and we thought it was funny so we took a picture of

it. For the back cover we went to this old barber shop on 8th Street and told the guy we wanted to take some pictures. At first he thought I wanted to cut peoples hair and he started yelling at me asking if I had a hair cutting license. Then we got through to him that we wanted to take pictures of him giving me a straight razor shave and he was real cool about it. There's no real thought behind it except that we thought it would look funny. It's supposed to be me getting a haircut and these guys watching out for me so I don't get killed in this barber shop kind of like a mafia type thing. It's really all just tounge and cheek.

IE: Are the songs on the album going to be more like "Cant Wait One Minute More" or "Et Tu Brute" from the 7"?

CV: It's a mix of both. There are some minute and a half straight up mosh songs. There are others with little groove parts and we have a couple of weird ones mixed in here and there. We don't want to put out 16 hard mosh songs because there is only so much you can do with those songs. We have a bunch of other styles that we wanted to do also.

IE: Are any of the songs on the album going to be re-worked or unused Gorilla Biscuit songs?

CV: This band has nothing to do with GB. When we played live we haven't covered one GB song because we want to establish this band. GB broke up and we don't want to come out and make it look like a GB reunion because that would be totally boring and lame. If you didn't catch them I'm sorry. I'd like to play those songs again but it's not going to happen. We had a good time with that band but that's it. Playing old songs is just an easy way to get a crowd response. It was tuff for the first couple of shows because I hadn't played in three years. The last show I played was awesome where everybody knew all the words and everybody was going sick. Then you stop for three years and you come back and have people staring at you because they never heard any of these songs. You have to pay your dues starting over.

IE: Where was the first Civ show and basically where have you played so far?

CV: First show we played was with Sick Of It All in Detroit. We drove out there and opened for them. We played Detroit, Cleveland, then Buffalo all in one weekend trip. It was a Friday, Saturday, Sunday thing. We played eight shows so far, two more this weekend and then over to Europe for the tour. We've also played Syracuse, Boston, Vermont, New Haven, and this weekend is our first show in NYC so I'm psyched.

IE: What's the tour look like right now?

CV: We're going all over Europe with H2O and Sick Of It All and were coming back on July 12th. We're doing seven weeks with them, then we're coming back for one day and then it's back out with Quicksand for five weeks in the states.

IE: How many times did Gorilla Biscuits go over to Europe?

CV: We went to Europe twice back in the day when it sucked. Now it's like wine and roses with no problems. First time we went over there we only played squats, got payed shit, traveled in the freezing winter with nine of us in a van. We got spit on like every night by drunken punk rockers yelling Americans go home and they would also throw beer bottles at us. It was definately an experience.

IE: Didn't you guys already shoot a video awhile back for one of your songs?

CV: Yeah, last fall before we even had the

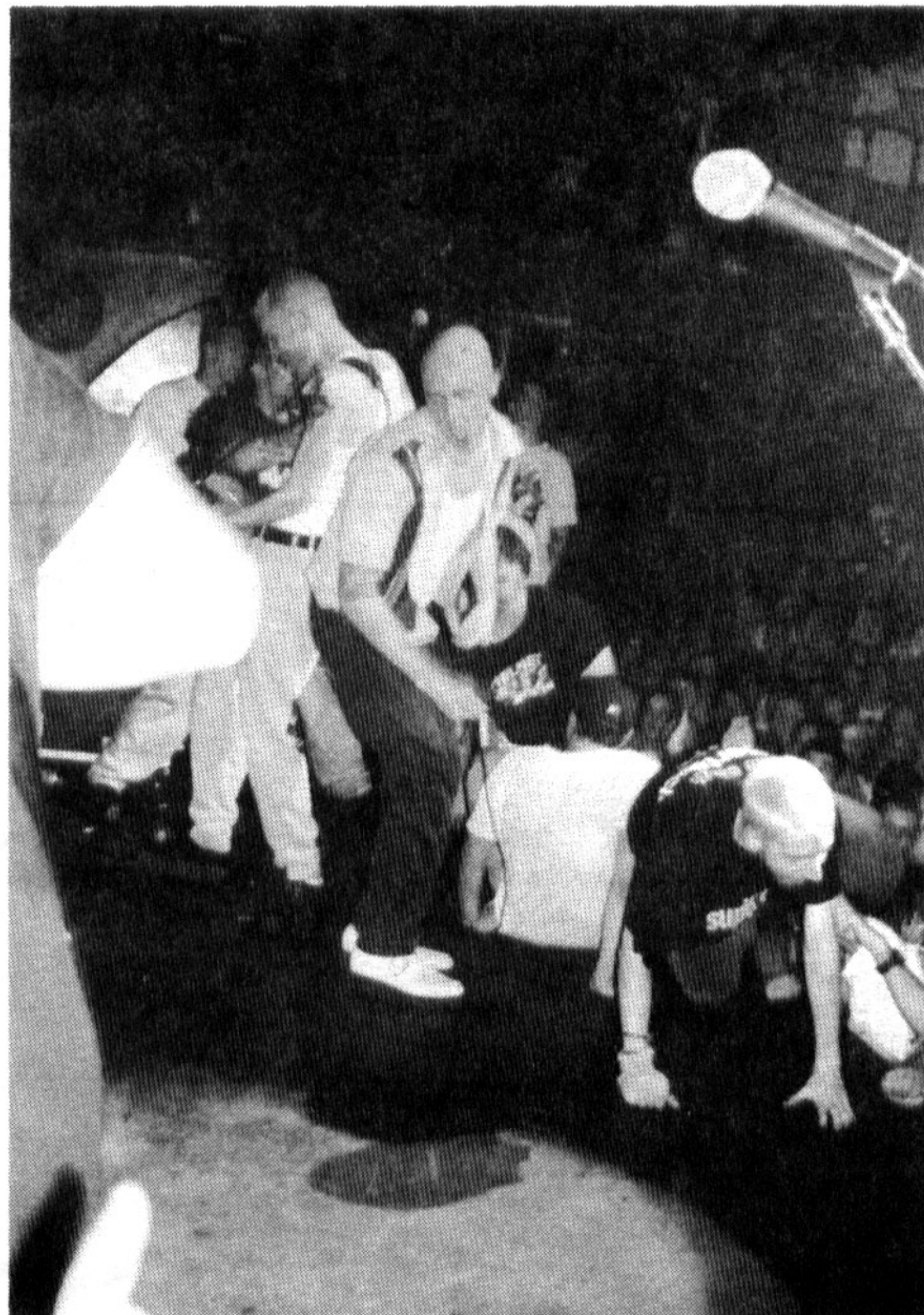


7" we made a video with my friend Marcos. He's like a production assistant who I grew up in Queens with. We played "Can't Wait One Minute More" for him and he said he had an awesome idea for a video. He set up the whole thing and we chipped in the money. We figured if it came out cool we could use it to show people who might be interested in the band. If not we would have a funny video to show our friends. In the video I'm a talk show host and I have all these crazy guests which are all of our friends. You see the band a little but it's more of an acted out video. Basically all the things you see on talk shows is in the video. It has two home girls fighting, people crying, you get the picture. We're saving that until the album comes out and hopefully people will be able to get to see it.

IE: You're also a tattoo artist. How did you get involved in that line of work?

CV: I haven't been to work in a few weeks because we were finishing up the record but I own my own place on Long Island called Lotus Tattoo. After GB broke up that was like my main thing for about two and a half years. I do tattoos for my friends and customers in the area. I've been doing them now for three years.

I always used to draw and that was my first love before the band. This friend of mine Josh knew how to do tattoos so he showed me and that was it. I kept it up and started doing tattoos by myself out of my house and using people like Toby from H2O as guinea pigs. The shop is always there and I have people working for me so whenever I'm not on tour I have something to go back to.



72 PAGES AND NO BULLSHIT

It's finally here, the second issue of No Labels. Interviews with Strife, Quicksand, Black Train Jack, Killing Time, Farside and Doc Hopper, plus nearly sixty record reviews, whining, poetry, and more pictures than you can shake a stick at; you will not be disappointed. Besides, it is a damn good read when you're sitting on the can anyway. You can also still get a hold of the first issue with Into Another, Shelter, Shift, Die 116 and Mouthpiece. Both issues are \$2 ppd US/\$4 world. Send all money and anything else to: No Labels, 1148 5th ave. #7d, NY, NY 10128. BYE

Live HardCore/Punk Videos

I have the cheapest prices anywhere cause I'm tired of seeing people charging \$20+ for a 120 min video. I charge \$10 per 120 min. I sell and trade so send me your lists if you have anything. I've got videos by the following bands and many more: M's LAW, Black Flag, Born Against, Split Lip, Today is the Day, Snapcase, Youth of Today, Avail, Burn, Ashes, Gorilla Biscuits, InsideOut(CA), Fugazi, 4Walls falling, Bold, Sam Black Church, Rancid, RATM, Quicksand, Orange 9mm, OPIVY, NOFX, Madball, Shelter, Screeching Weasel, S.O.I.A. For a complete list, send a stamp to Kevin, 2106 W 120th st, Leawood, KS 66209.





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ALARM



Yet another NYHC band on the comeback trail is CFA. Its been something like 13 years since the band originally started and even though the hardcore sound has changed over the years CFA still remains ahead of the pack. This interview happened on June 9th when me and MS went over to Keith's apartment on the west side to see whats going on with the band.

IE: Start off with who is in the band and all that.

KT: I'm not really sure how old everyone is but we got Joe on bass-28, Alex on guitar, Tony on drums-27 and I'm Keith and I sing and I'm 31.

IE: How did the original CFA get started and just give a brief history.

KT: The band started back in 1982. It was originally a band called Hinkley Fan

Club and they had Billy Milano on vocals and Rob Kabula on guitar. I found out from Alex's girl-friend that they were looking for a singer and thats when CFA started in early 82. Me and Alex were there from the beginning and Joe actually did a demo with us in 84. Joe had been in the band and actually toured with them after I quit. In 1983 we were set to go out to LA to play some shows and nobody in the band came to pick me up. I was really into the Hare-Krishna thing and they thought I was bugging out too much with it. They were friendly with the Dead Kennedy's

and thought it would be easy to just get a singer when they got out there. They never ended up getting anyone and I later rejoined the band out in California. We came back to NY in early 84, recorded a demo, and thats when I made a final decision to quit the band.

IE: Why did you decide to bring back CFA once again in 1994?

KT: I got the band back together again because we never got to finish what we started. We went from being a local band who hung out on the scene to being a band who played all over like in DC, Virginia, Boston, Ohio and alot of other places in between. With the release of our 7" we built up a pretty strong following and we could have gone on to do alot of things. In 1982 I met John Joseph from the Cro-Mags who is a very good friend of mine and he introduced me into the Hare Krishna movement. Soon after I decided to pursue the Krishna lifestyle instead of playing music.

IE: Is the Krishna lifestyle still a big part of your life?

KT: Its not as big of an influence in my life now like it was before. When I left

the band back then I got married, had two children and was living a Krishna conscious lifestyle. The Krishna thing wasn't really involved in music back then like it is today with bands like Shelter and 108 because you just couldn't do that. Even John Joseph was telling me that it was bogus to mix the two and to just give the thought up. The Krishna lifestyle is not behind me but rather in better perspective for me now so that's another reason I got the band back together.

IE: What does CFA have coming out next?

KT: We're doing a split EP with Warzone on Victory. There is going to be a CD version with four new songs from us. Two of the songs are brand new and the other two are from back in 85. We never recorded them so I still consider them new. We're done recording already and all we need is some artwork. Look for it to be out hopefully in August. We're rehearsing once a week and writing new material so hopefully we can put out a new record again early next year.

IE: How has your label Victory been for you guys so far?

KT: They released our old 7" on CD and it looked like it was going to be a one time project. We were not signed to them and were sort of on a record to record deal with them. I get along great with Tony who runs Victory and he runs it very professionally. We know that we were not dealing with scumbags like you'll find at a lot of other independent labels. The CFA CD sold five times the amount of the original 7" so I'm sure he was pleased.

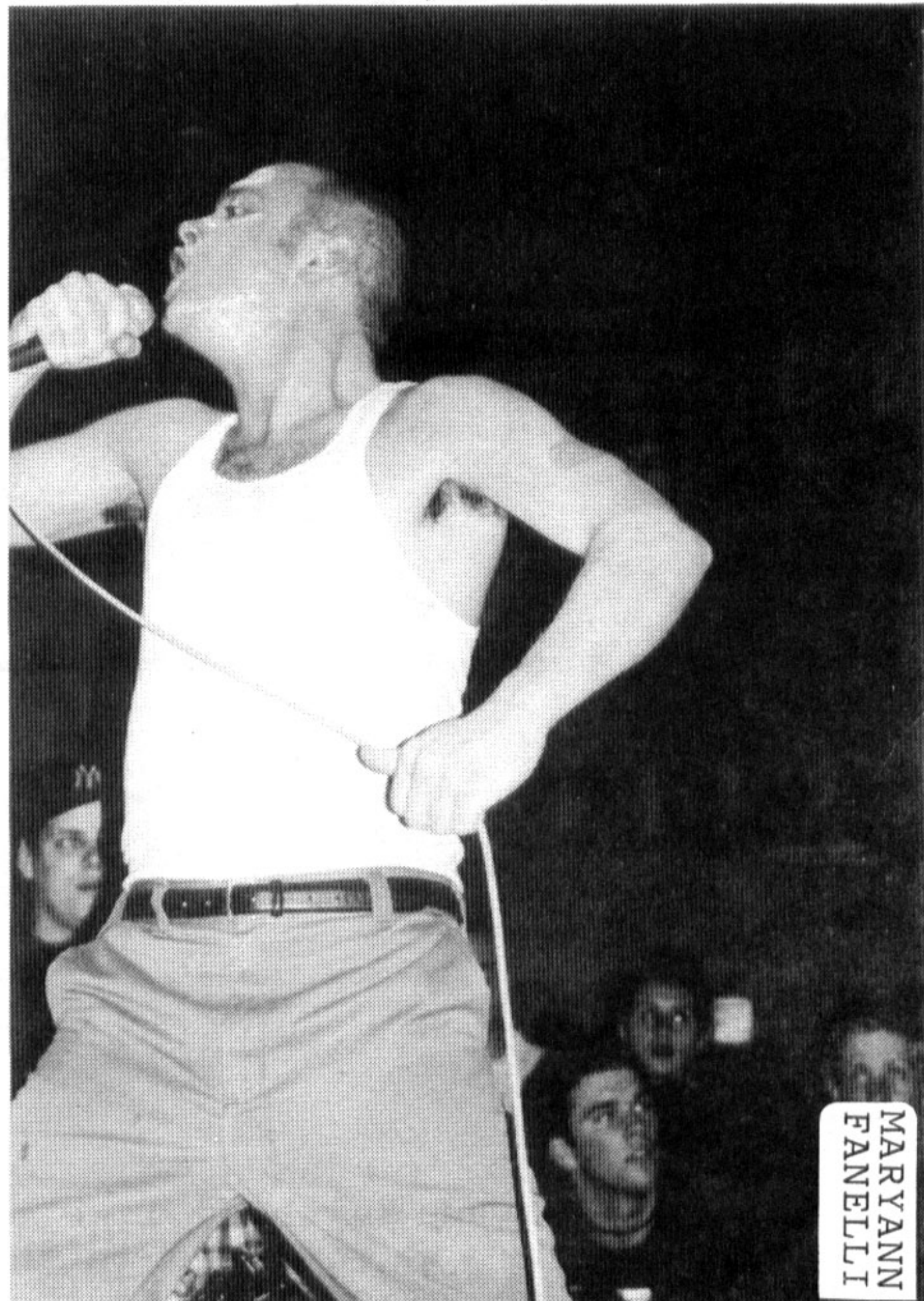
IE: CFA also made a comeback in the late eighties and broke up rather quickly. What's the deal with that chapter in the band's history?

KT: In 1988 we got back together and did a couple of shows but it was really just a weak reunion and I wasn't too proud of it. I was in a weird part of my life when that happened. I was kind of questioning my marriage and it resulted in no real energy from me. We played no more than four shows with that go-around. We played this killer show at CB's which was our first show back and it was sold out. We were playing some of the real old songs that were playing now but most of them were new four minute cheesy metal songs. It wasn't from the heart and it showed. I regret it even happened because I don't want that to take away from what we're doing now but I don't think it does.

IE: It seems like you guys just haven't been playing a lot of shows since you came back. Why not?

KT: We got back together last September and we really haven't been playing a lot. It's mainly because nowadays it's not so easy to get shows. We're also picking good shows to play. We just want to play and what position we go on and all that isn't important to me because if kids come to see us whether we go on third or headline they're still going to come out and go off for us. Today there's a different scene out there and back in 82 we would play places like A7 sometimes once a week.

IE: The overall hardcore "sound" has drastically changed since the early 80's. What do you think of the bands that are out there nowadays?





KT: Personally I don't like this new style thats around but one band who I checked out and liked was Crown Of Thornz. They don't play the intense fast paced style that I like but they're still a really good band. I'm into playing a fast style and hopefully we can help bring back that intense fast style that was hardcore. We play it because thats what we like to play and it gets us motivated. The songs are all pretty well written and were not there just bashing away trying to be as fast as possible.

IE: What was the whole NYHC scene like for you in the early eighties?

KT: I grew up in Northern Jersey and I started going to shows in 1981. The thing back then was there was hardcore and only hardcore. There weren't eight million different genres. The kids who were down with the scene all shaved their heads but we didn't use the term skinhead at all. There was no such thing as straight edge or anything like that and it was all just one small scene. Everybody who was involved in the scene hung out together. When big bands like The Clash, Black Flag, or the Dead Kennedy's would come to town you would have kids from outside the scene coming to shows. Even the whole east village where we hung out was different. There was nobody walking the streets and Avenue A was a ghostland after eight o'clock. The clubs over there were A7 and The Park Inn. There were apartments over there for \$200 a month and there were millions of them. Now you can't even get a parking space around there. You didn't even think about going down to Avenue B. Now the scene is real big and diverse. Every show I go to just has a different crowd of kids. Were finding our niche and I think the word is getting out that were a very intense live band to see and were building ourselves back up.

IE: How was the dancing at shows different then compared to what you see today?

KT: Today I see alot of jocks out in the pit who just take out little kids. They jump around like monkeys and just bang into people. Alot of the kids dancing at shows now are just these big mother fuckers who are out there just to mow people down. If I see that at one of our shows I'll stop playing and get them out of there because its just stupid. I'd rather have people stand around and clap then dance like assholes. I don't think we attract that kind of crowd but there is always one guy who'll show up. In the old days we'd get together and escort a person out of the club one way or another. We were just angry back then and dancing wasn't something you thought about because you just went out and did it. It was really crazy and intense but at the same time there weren't many fights.

IE: Are your current plans with the band to just let people know you're still around and play some shows or to go all out with touring and consistent record releases?

KT: We want to go all out. Some of the other guys are a little more tied down with work and stuff. One thing were not is this old hardcore band trying to cash in on the scene because we were never really that big. I was only in for a year and a half and we happened to build a strong following from a 7"

that we only pressed 1000 of. Now we have the split EP with Warzone coming out and a tour of Europe in the works. Right now its supposed to be a five week tour during this upcoming winter with Sheer Terror. I'm totally into going forward with this band and I hope to have another record out when we come back from the tour.

IE: Do you ever feel weird when you end up playing to kids who sometimes can be half your age?

KT: It does feel a little weird. I have a million people telling me that I don't look my age because I look young. It felt weird when we played in Connecticut because it was a very young crowd. The show we just played at CB's had a diverse crowd with alot of older and younger people mixed in. I saw kids with shaved heads, kids with long hair, punk rockers, I think the whole thing went over really well.

IE: Does work or families tie down the bands progress?

KT: Everyone in the band is pretty much single and I'm divorced. I was married to a girl who I met on the scene. We were married for about nine years and I have two children who now live with her. Outside of working I'm pretty free. If it was up to me I'd buy a van and go on tour tomorrow. Our guitarist has a regular job and he has to go to work everyday. Our bass player is a contractor and he is real busy also. Were going to make time to make sure we go to Europe and continue playing shows that we can drive to.

IE: Back when you were more into the Krishna lifestyle what was a typical day like for you?

KT: When I fully decided to serve I lived in temples in San Diego and LA but I never lost my identity. I was really into skateboarding and surfing so for me it was really ideal to be living in California. I'd get up and go to temple at three in the morning, get done with that around six am and then jump on my surfboard. After that I would go to work at the temple's restaurant where I worked as a bread baker. It really wasn't a bad lifestyle. I still surf alot but I don't really skate anymore. Skating kind of died and now its come back with street skating. I was more into pools and stuff like that. I skated hard core from ages 13 to 17. Thats me on the skateboard in Lindhurst, NJ on the inside of the CD.

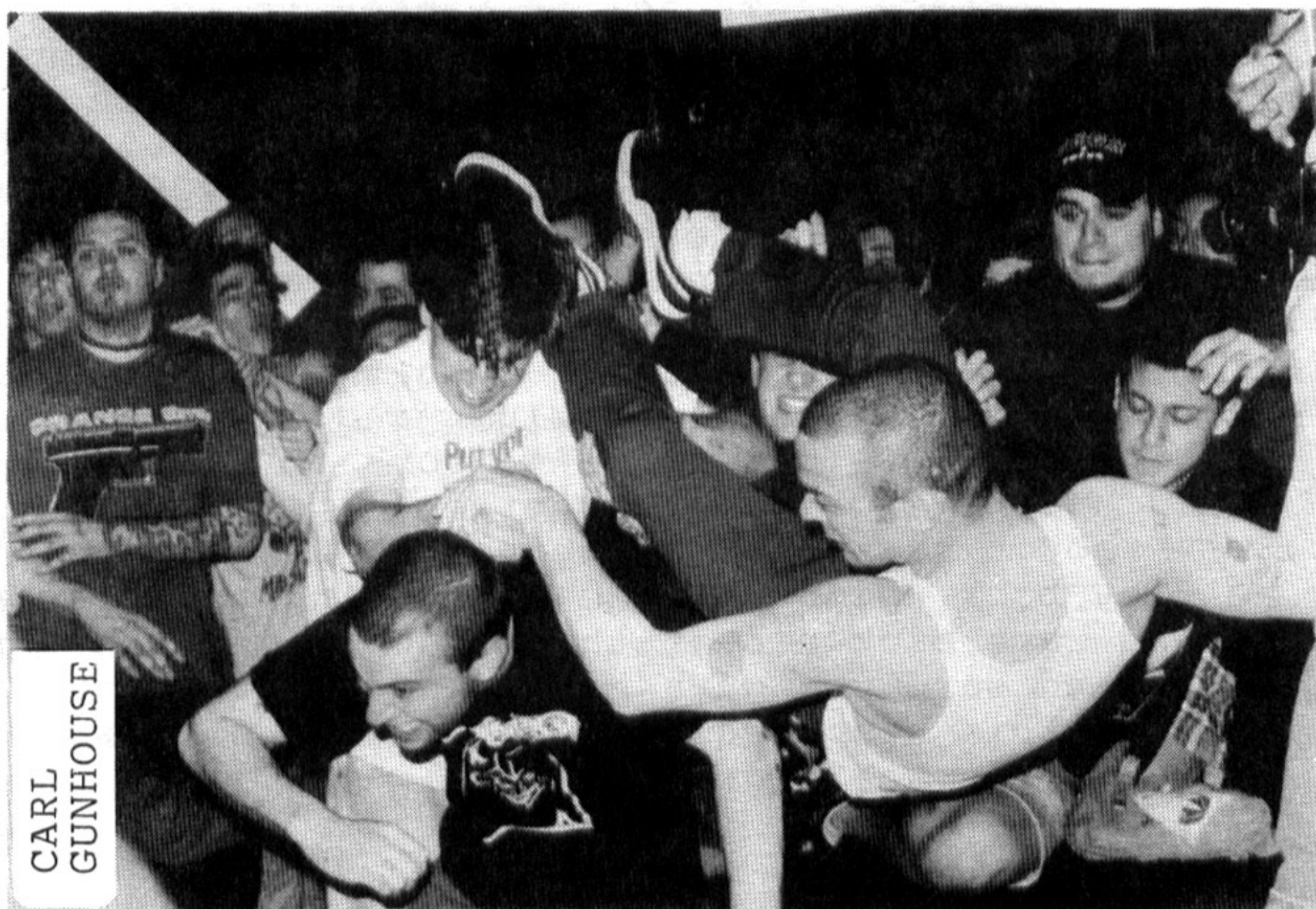
IE: Wasn't your drummer in Slayer for awhile?

KT: Yeah, he toured with Slayer for about three months and he also was in a band called Whiplash which was basically his band.

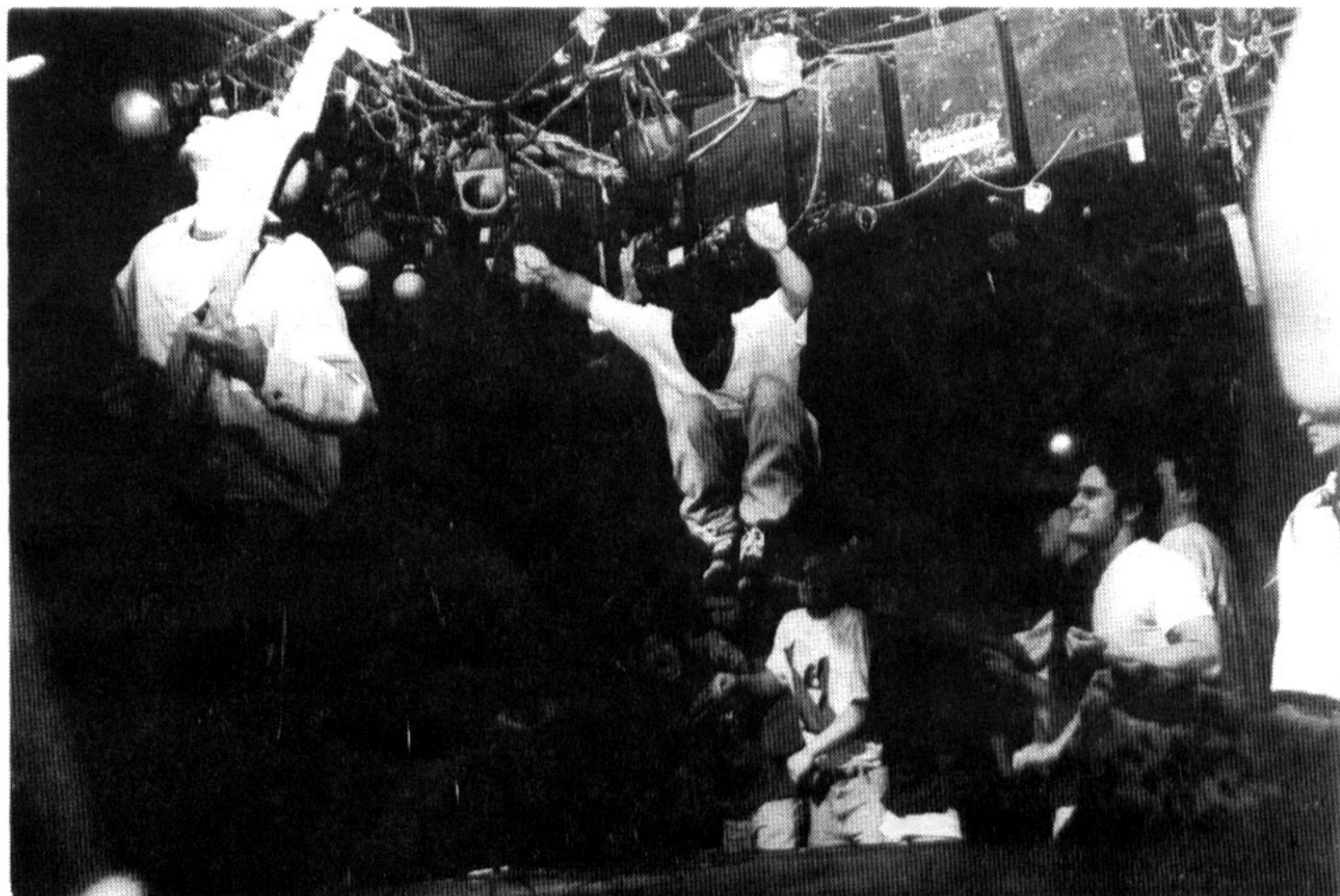
IE: Where would you like to see CFA at this same time next year?

KT: I'd like to see this band back at the top of the hardcore scene again. I'd like to have a big following and finish where we left off. We would have been a huge band if I would have been able to hold it together and had things a little more balanced. As long as were together as a band we'll be playing shows. You don't play in a hardcore band to make money.

To contact CFA about anything like shirts, CD's, or correspondence write to
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STILLSUIT



Stillsuit is a band that has been bouncing around the NYHC scene for awhile but hasn't really been noticed probably because they had never even put out a demo. Hopefully now that they have their debut EP out now on Wreck-Age people will take some time to give them a listen. This interview with Dimi and Manny was done on Memorial Day in Astoria Park.

IE: Who's in the band?

MN: Julian-vocals(18), Orlando-guitar(19), Dimi-drums(21), and I play bass and I'm 20.

IE: Stillsuit started off

as Standoff. Give us some history starting off with the Standoff days.

MN: Me and Orlando met in high school and we put ads out to find other guys for a band. We got a call from Big Frank who used to be in 25 Ta Life and we added him as a second guitarist. Then we got Harry who is in 25 Ta Life and he was our drummer. We didn't have a singer at that point and we tried out a bunch of people including Ezeq from Crown Of Thornz. I knew Julian from going to Funkface shows and he wanted to be in a band really bad so we tried him out and he worked. Frank left because of musical differences before our first show so the remaining four guys are the ones who played the first show. 25 Ta Life took up a lot of Harry's time to a point where he was cancelling Standoff shows to practice with 25 Ta Life. We had Dimi fill in for Harry a couple of times and he ended up staying on. The band started out in September of 92 and our first show was in March of 93.

IE: Everything seemed to be going along smooth for you guys but then your singer decided to move to Florida. What made him decide to move?

MN: He was having personal problems and he just wanted to get out of the city. Then he got this chance to go work in Florida so he went down there and ended up staying for six months.

DM: Even though he wasn't around we still booked this show with Yuppicide and he flew back up to play. We were going to get somebody to fill in for him but he came back and at that show we met Don Fury. Don Fury came right out to us and said you guys have a good sound and I want to produce your next project. This happened in late 93 at a show with Yuppicide and Bouncing Souls at the Wetlands.

MN:At that show I talked to Julian and told him if we were ever going to get anything done your going to have to be here and he moved back a couple of weeks later.

DM:When he did come back we decided to change the name to Stillsuit because our sound had totally changed and we wanted to start over.We stole the name from a Dune book that Manny and Orlando had checked out.

IE:How did you guys end up putting out an EP with Wreck-Age without even having a real demo tape or anything out there?

MN:We gave Pavlos from Wreck-Age a tape of our stuff as Standoff and they never got back to us.I guess they weren't crazy about it and just put it away or whatever.Pavlos later showed Don Fury a bunch of tapes that he had gotten and Don really liked ours and thats why he came down to that show at the Wetlands.Wreck-Age was kind of interested but weren't sure what to do so I guess Don pushed us on them.If you were to ask me a long time ago what label we would end up on I would have never guessed Wreck-Age.

IE:So how do you like the way the whole EP came out?

DM:I like it alot but everything with it took so long.We recorded in June of 94 and it just came out now almost a year later.The delays that happened were mostly due to contracts because we have a contract with Don Fury and another contract with Wreck-Age.It took them awhile to iron everything out. We have alot of new material and it could have easilly been a full length album by now.

IE:Whats the story behind the title of the EP "Green Spock Ears"?

DM:Julian and Jesse from Yuppicide were talking on the phone and they started getting some interference on the line.Julian was always paranoid that his phone was being tapped so he got concerned about it.After that he started receiving calls where the caller would say that his phone is tapped and then they would just hang up.Another time Julian and Jesse were talking Jesse said if anyone is listening in on this conversation say green spock ears and nothing happened.After they hung up someone called Julain and started yelling green spock ears,green spock ears,your phone is being tapped!They hung up and that was the last time anything happened.Thats why we have a phone on our cover.Maybe who ever was doing it will see the cover and say I got those idiots to put out a record called "Green Spock Ears".

IE:There are rumors floating around that Stillsuit might end up on Linoleum Records which is a subsidiary of Island. Any truth to this?

MN:I wish I knew because the way it seems everyone knows more than we do.Nobody tells us shit.We met up with Scott McGee from McGee Entertainment to possibly have them manage us and it was there that he told us he was starting the Linoleum label.Linoleum was just in the talking stages for awhile and now that its actually a label I'm really interested to see how things work out.

DM:We went over there to have a casual conversation and just to check things out. If they are interested thats great.They already are dealing with H2O and hopefully we can follow in their footsteps.

IE:You along with almost every other band in NY share members with other bands.





Lets just run down your latest bands outside of this one.

MN:I was in Die 116 and I played on their last record. Personalities in that band just didn't click and I sensed it so I quit the band before they went over to Europe. They broke up and Gavin already has a new band going. Our guitarist Orlando played with Yuppicide on their farewell tour of Europe. I wasn't there but everyone who went said he did great. He was also going to play second guitar at the final Yuppicide show

at the Continental but things just didn't work out.

DM:I'm in Crown Of Thornz and were going over to Europe with Madball for about a month or so. These guys have some out of state shows lined up when I'm gone so they'll probably get Pete from Yuppicide to fill in for me.

IE:Ever run into situations where both bands are playing shows on the same night in different places?

DM:That happened at the Crown Of Thornz record release show. Stillsuit was playing at the PWAC in Long Island and Crown Of Thornz was at Coney Island High in Manhattan. What I ended up doing was doing a soundcheck at Coney Island High, then I raced out to Long Island to play with Stillsuit, and then I raced back to the record release show and I made it just in time.

IE:To me it seems like you haven't played alot of shows even though you've been around since 92. Why the lack of shows?

DM:Alot of people don't want to book us probably because we never had anything out. I think we have played alot of shows though. When Bond Street shows were going on we played there just about every other weekend. All of our shows have been either in Long Island or Manhattan so far.

MN:We had some cool shows in Long Island. We played at The PWAC, the Right Track Inn, and the Roxy in Huntington with Neglect and Loyal To None before they both broke up. The Roxy has this big curtain that surrounds the stage when your setting up. When they opened it for us to play we were really surprised because there were just alot of people and we didn't expect it.

IE:Any other moments from shows that still stick out in your head?

MN:One of our first shows was at NYU. We played this huge auditorium with Mud-Foot, Madball, and Origins and there had to be about five people there.

DM:We played this show at the Bank with Mind Over Matter and Bad Trip and Manny had this beat up old bass that didn't work. Manny took it off for a second and Julian grabbed it and smashed the shit out of it like he was in Kiss.

MN:We played a show on Long Island with Halfman and Brandon from Shift just started going crazy in the pit for us. We later read the review for the show in some fanzine and it was kind of funny because the review made it sound like Shift was causing violence at one of our shows.

IE:Any talk of doing a summer tour this year?

DM:We want to but we don't have a good band with a half way decent backing to go with. We really don't have the money to go on the road with a band who couldn't draw because we were not that big ourselves.

MN:For now we're going to do some weekend things where we go out and play in

V.O.D. vision of disorder



V.O.D. are the undisputed kings of the Long Island hardcore scene with any runners up coming in a distant second. This interview went down on May 25th after a band practice. Present were Mike, Matt, Brendan and Kevin Gill from SFT Records. V.O.D. is Mike-(20)-guitar, Matt-(20)-guitar, Brendan-(20)-drums, Mike Fleischmann-(18)-bass and Tim-(20)-vocals.

IE: You guys seemed pretty set against getting a bass player and you did well without one for awhile. What made you change your minds?

MK: We all kind of knew that we needed one but it took a long time to find someone who fit our sound exactly. We went through so many people that just didn't know what they were doing. We didn't want to rush into anything just to have a bass player. We wanted someone who was right and would just improve our sound.

MT: We've played four shows with him so far and he's been an excellent improvement. It sounds ten times better. He makes our overall sound a lot more heavier but not in a crunchy metal way but rather in a more intense way.

IE: What's up with this new 7" you have coming out soon?

BR: It's going to be called "Still" and it's coming out on Striving For

Together Records. The songs are "Through My Eyes", "Beneath The Green", "Choke", and "Watch Out". Basically they are all new songs except for "Watch Out" which was released on an old demo. There were only about forty of those demos made so nobody's really got it. We recorded the whole thing at Big Blue Meanie in New Jersey. A little bit after the 7" comes out SFT is going to put out a cd version with bonus tracks so look out for that too.

IE: Did you have any other labels approach you before SFT?

MK: There were a lot of people that talked to us but everything was just up in the air. Nobody ever came out and said they were definitely going to do it. It was just all talk and no actions.

IE: You guys were telling me that you have about forty or so songs all together.

Why not go for a full length album instead of a 7"?

MK:I don't think were ready. There is no point of throwing something out on the market that not many people know about. We really don't have any money to do it either.

BR:The way I look at it is the way a band evolves is demo, 7", then a full record. The way we've gone so far has been a demo, then a second demo which we only made forty of, then a split 7". Now were just taking the next step up which is a full 7".

IE:Like it or not the NYC and Long Island hardcore scenes are pretty much isolated from each other. How did V.O.D. manage to get accepted by both?

BR:The biggest thing was we became friends with Rick from 25 Ta Life and he helps us out alot.

IE:I'd say that Rick has gotten us about 75% of our shows outside of Long Island.

MK:We don't discriminate against any scene. A lot of bands on the island isolate themselves to just the Long Island scene and were not like that. We'll play for any group of people that wants to listen to us. It took us awhile to get accepted on the island because its very closed minded. NYC isn't really closed minded but its a thing where its just hard to get your foot in the door. You really have to know the right people to get shows in NYC.

IE:What are the biggest differences you notice between the NY and Long Island kids?

BR:They both have their good and bad but in different ways. There is definately cross discrimination. NY kids think the island is a wimpy kind of scene with all rich kids and kids on the island think NY is all about tuff guy shit with everyone wanting to fight.

MK:On Long Island everyone has Mind Over Matter shirts and in the city everyone has 25 Ta Life shirts. We want to play for people who don't care about all the politics and stupidity that can pop up in the scene.

IE:Coming into Manhattan to play shows do you guys ever feel "less than comfortable" or intimidated?

MT:Sometimes for whatever reason I feel like we shouldn't be there. I kind of feel left out a little bit.

MK:At our last Wetlands show we had a really bad day. There was another show on Long Island that day and the people that were supposed to give us rides all ditched out on us. We ended up coming in three tiny little cars with all the equipment. We got there late and didn't know anybody there except for the guys in 25 Ta Life. Sometimes we can get a vibe and feel really uncomfortable but usually we just try to go along with the flow.

IE:Where has V.O.D. played so far in NYC?

BR:We played at the Superbowl of Hardcore at the Grand with 25 Ta Life, three shows at Bond Street, Wetlands twice, and at ABC No Rio once.

MT:We were supposed to play at this bike competition last year in the Bronx



but we ended up with no way to get there. It was like a free style bike competition near Yankee Stadium with ramps and everything set up.

IE: What are some of the better places for shows on Long Island?

MK: Every place that's really cool gets closed down. Hotel Leningrad in Mineola was awesome because it was a small theme club that had hardcore shows every Saturday night. Now there is the PWAC which is the People With Aids Coalition and it's a really cool place. It's huge and they have some great shows there with a lot of the proceeds going to AIDS benefits. There was Threshold Studios which was just a tiny room that we were supposed to play. When the band before us was setting up like 16 million cops showed up. There were so many kids there and everyone got thrown out. The cops had their riot gear and shit on. They were knocking people around and arresting a few people. Everybody got tickets too.

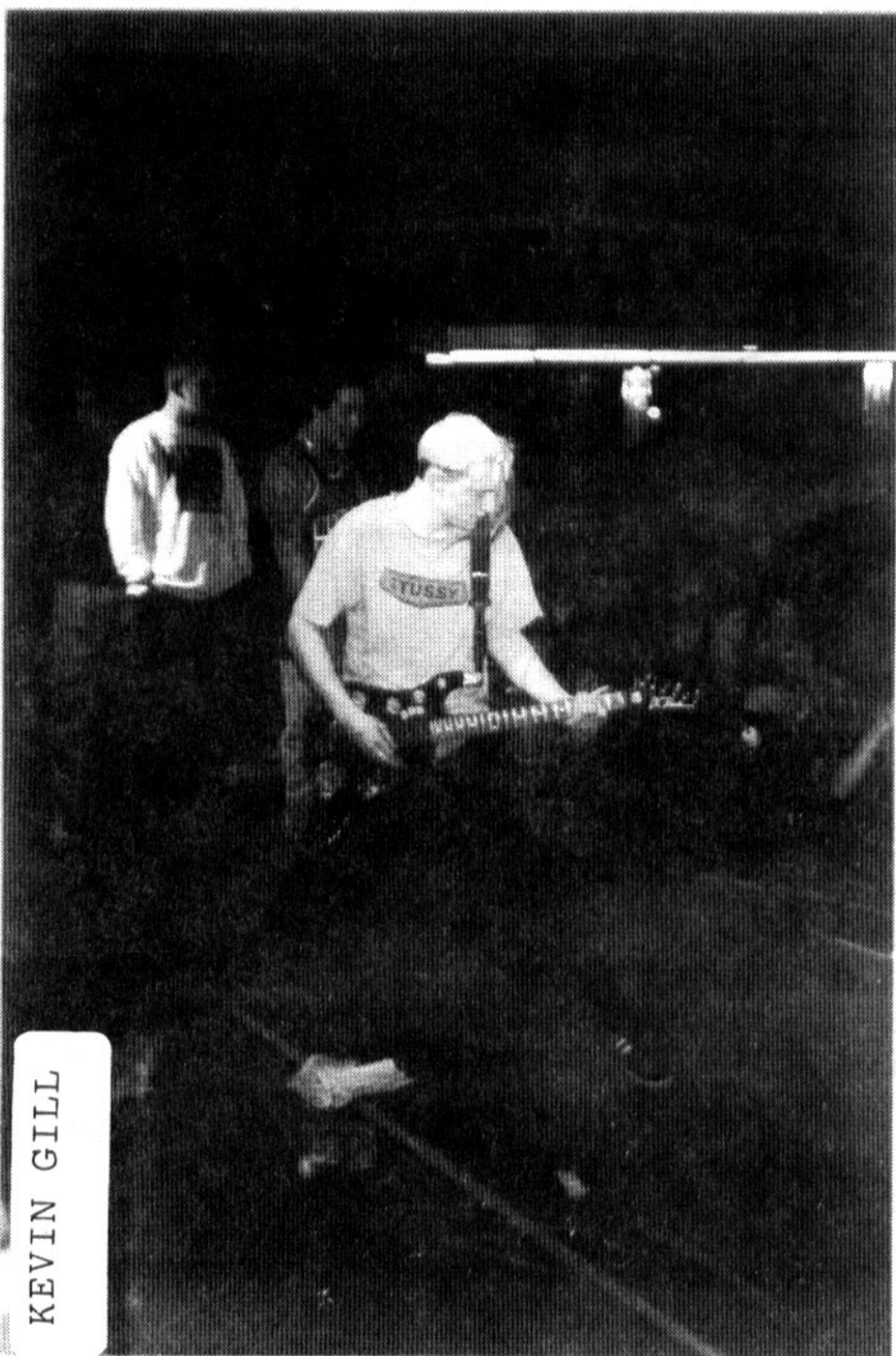
BR: There was a lot of video footage of the whole thing.

MK: Also there were a lot of people taking pictures. Somebody I know got a ticket for the misuse of a sidewalk. Another guy I know who was taking pictures got a summons so I guess you're not allowed to take pictures of cops harassing people.

IE: Does V.O.D. still play a lot of basement shows in people's houses?

BR: We like to play basement shows and we have a lot of fun at them but it's hard for us to take off from work to play each and every one of them. Sometimes we feel bad that we don't play. It's not that we're dicks or think we're too big to play those shows it's just that we have to do shit just like everybody else. Those are the least stressful shows too. There is no get on, get off type of deal like you get at a club. You go on when you want and play for however long you want to.

MK: Sometimes you can get a hundred kids and others you might get 10 or 15. There are times where the show with only 10 people turns out being the most fun.



KEVIN GILL

IE: What out of state shows have you played and how did you go over?

BR: Places we've played are Fairfield Connecticut, Jersey, Maryland, the Tune Inn in New Haven with Madball and a couple of shows in Scranton Pennsylvania.

MT: Kids in CT and PA are great. Probably the best show ever for us was in PA where we just played with their local bands.

MK: We have this good following now in PA just from going over there and playing. They have about 250 people show up for each show and everybody goes nuts. It's cool to find people who never heard you before that just go off.

BR: Then when we went back they knew all the songs through all the live and video tapes that people made.

IE: Besides this 7" coming out what else have you released?

MK: First we had a four song demo in 93 that we recorded at Legend Studios. After that was a five song demo that we made on our friends four track just to get the songs out. Then about a year ago we did a

split 7" with Loyal To None on Hearsay Records from Massachusetts.

BR: We did a live radio tape that had something like ten songs on it. I have no idea what's going on with it because we weren't the ones who put it out.

IE: What do you guys do for jobs?

MT: We all go to school and also have jobs. Tim is a barback at Sprats, Brendan delivers pizza, Mike works as a waiter at Fridays, and I'm a manager at an Aid Auto store.

IE: What about worst jobs?

MT: Wendys.

MK: McDonalds.

BR: I used to pack dumpsters for some guy who worked down the block from my old job. We had to do some pretty nasty shit. Tim used to have a job where he would go into abandoned houses and clear out all the shit that was still in there including sewage and shit.

IE: How did you come up with the band's name?

MK: I found it in a textbook in English class in the 11th grade. I was reading this stupid book that I had to read and there it was. I

ripped the page out and showed Matt and we both really liked it.

IE: Tell us about these tours you have set up.

MK: It's still a little bit up in the air but we're going on a tour starting July 22nd and ending August 5th. It's with Excessive Force from California. We're starting in Washington DC and ending up in Connecticut. We're going to hit MA, RI, PA, NJ, Baltimore and maybe some other places too. Kevin Gill is also setting something up also.

KG: Yeah, we're setting up dates now with these guys, District 9, Six and Violence, and one more local band. I want to send this package out to the west coast along with a known California band and play from Seattle all the way down to Tijuana. We're looking to do this whole thing sometime in September.

BR: I also want to mention that there is this guy that we met and he's putting out this hardcore documentary. He's going to be taping one of our upcoming shows and he's covering bands from all over the NY area.

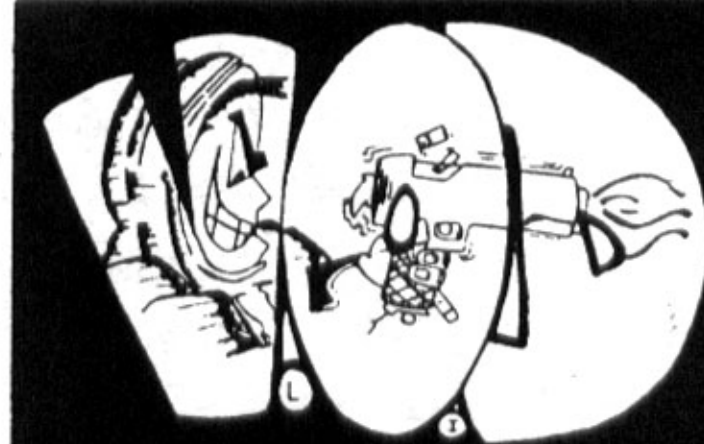
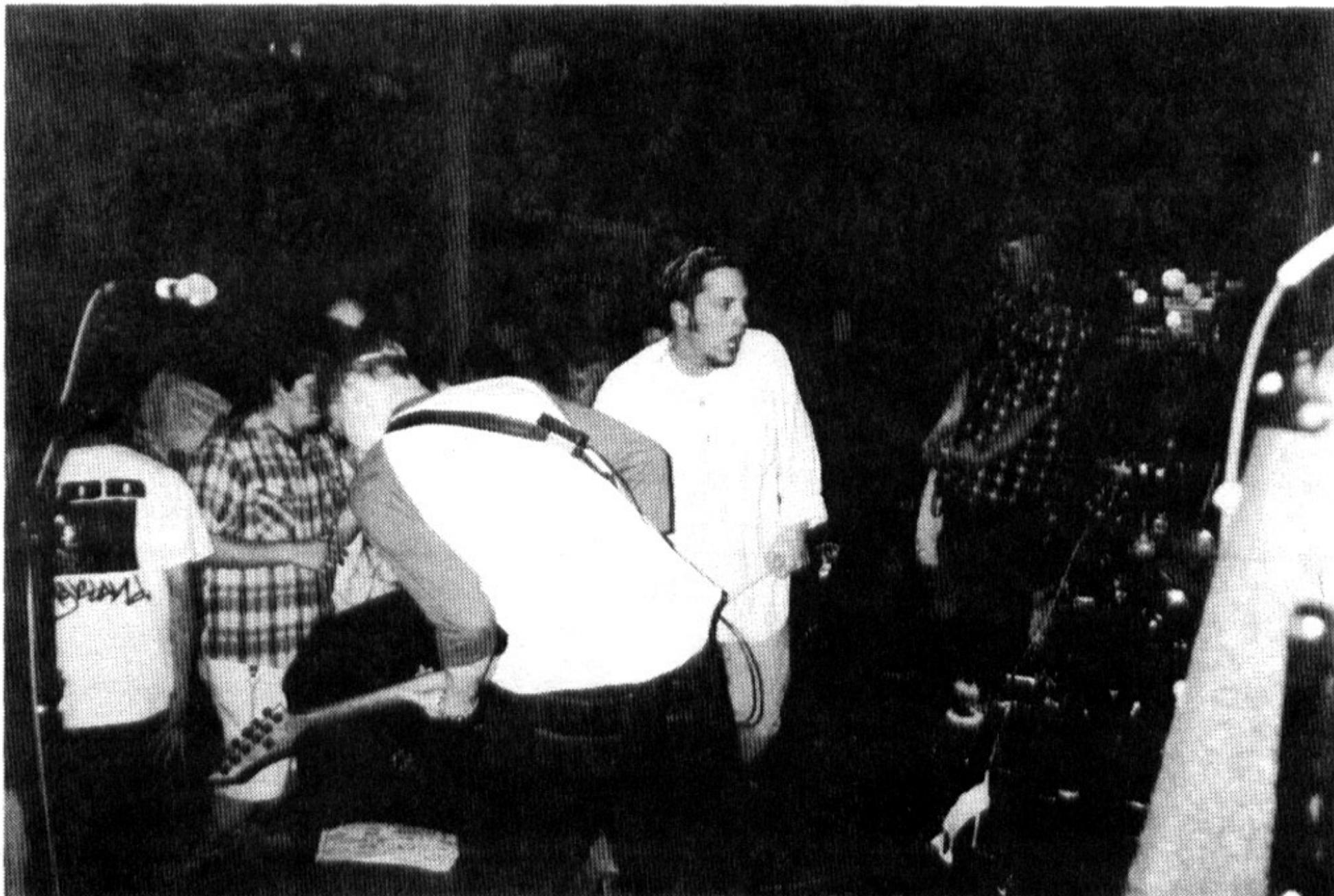
IE: Last issue I reviewed a show you played in Island Park that was just like one big brawl. What's your response?

MK: That show was just horrible because everybody came out swinging. It was a fucking nightmare. Before we went on you could see the fists clenching and there was a fight even before we started playing. I can't even tell you what a bad vibe that gives me being in a band. We wanted to stop in the middle of our set and end the show but there were kids saying that they paid eight bucks to get in and we were the only band so really we couldn't.

IE: Anything for sale?

MK: Yeah, we have the Hearsay split 7" for \$4 and two sided tee-shirts for \$10 by mail. If you really don't have the money and you write me a cool letter telling me you don't and want a 7" it's no problem.

VISION OF DISORDER 1817 GIANELLI AVENUE N. MERRICK, NY 11566.



DARKSIDE
NYC



Rich O'Brien from Darkside approached me about doing an interview and I suggested he write a letter that lets people know what's up with his band since they've been in exile for awhile now. Rich wrote this whole thing out on paper and I just typed it up word for word to give it that pro look that all you folks out there seem to approve of.

This is an open letter to all you tired ass mother fuckas that make up this thing you call the hardcore scene. I'm writing this partly because Chris asked me to and also because I'm sick of getting asked "What's up with Darkside?", "You got a bass player yet?", "When you playing shows again?", etc. (Like most of you really give a fuck anyway). That's ok, I know who's sincere and who is simply going through this phony little formality for whatever reason of feigned interest....

We've got a new tape out for those select few that happen to know what time it is. 3 songs are available now for \$3 while they last. (its limited edition and they're almost gone). Afterward a "cassette ep" with extra songs and lyrics will be dropping as soon as I get the loot.

We're also coming back with some new t-shirts in fly summer colors that aren't very common so anybody that wants to bite my flavas is gonna have a hard time. And if I catch anybody bootlegging my shit they're in for a fucking problem. On that note I'd be interested to hear from anybody who's purchased one of our t-shirts in the last year or seen them for sale anywhere (with the exception of our shows that is).

As far as shows, that's right, we're not doing any. We have about a dozen new songs all on the (ya know)-back burner, so we'll see what happens. A little death metal, a little hardcore, a little black metal... I know you all can't wait to see us play again so you can form a circle and stare at us, but you're going to have to wait until Blake finds a suitable bass player. Geddy Lee didn't work out.

For all I care we can go up as a fucking 3 piece and use one of those cardboard cutouts. Or I'll fucking play bass! I won't plug in, that's all! These kids won't know the difference. Eh, it doesn't matter. The scene's ~~dying~~ doing just fine without us. To tell you the truth there has been a few people that wanna try out and if these guys take somebody—maybe we'll do some shows again. I really want to get the fuck out of NY again. Boston, DC, Pennsylvania, Europe, that's where it's at. But I'm not playing for "props" and I urge all other bands to do the same. The reason these jerk off promoters get over is because there are plenty of bands pathetic enough to wanna tolerate this bullshit. If you don't want to be fucked over and taken advantage of take a fucking stand! Fuck these cheap 5 person guest list giving, non-money guaranteeing, non-advertising, high door price charging scumbags! And watch out for incompetant soundmen and DEMAND DRINK TICKETS!! This has been brought to you in part by the coalition for a Happy Healthy Scene. (HA!) You can reach Darkside NYC in the ghetto at 2970 Avenue S Brooklyn, NY 11229.

Record Reviews



AMERICAN STANDARD-"PISS AND VINEGAR" CD.

Weren't American Standard a hardcore band on the rise a few years back? Times have changed and so has American

Standard. Now you probably think I'm going to trash this disc because they've changed but fact is they have gone through a long evolution process which now sees them playing what I would call just plain old rock and roll. Not alternative, not new wave, just rock and roll and they're good at it. They have a good singer, they're tight and if you just want a break from your Slayer and Exodus records this might be a good choice. ANOTHER PLANET.

ANTIFREEZE-DEMO

Really not bad if this band has been around for as short as they say they've been as they're pretty tight. Antifreeze is going for that alternative, post hardcore sound which puts me to sleep every time. Who came up with the term post hardcore anyway? Just not my thing but if it's yours give them a shot. Currently looking for a drummer so if you got the skills give them a buzz. (516)285-3838. No address.

AVAIL-"DIXIE" CD

I went out and picked this up because I wanted to see what the fuss about Avail was all about. My train of thought was if a bunch of punk rockers from Virginia were making some noise I might as well give them a shot. Glad I got this because these guys are hard and fast and that's the makings of a great record in my book. Not the nah-nah-nah poppy stuff and very far off from the tuff guy metal core which we all know and love. Just something down the middle of the road with something for everybody and if you really end up not liking this chances are you've been listening to your old Dokken records again. LOOKOUT RECORDS.

BAD BRAINS-"GOD OF LOVE" CD

Was really looking forward to hearing the "Brains" back together again with the original lineup but after listening to "God Of Love" I couldn't help feel disappointed. It's not terrible as there are a couple of good songs but this just sounds like it was thrown together really quick and it shows. The lyrics are more like short poems with very little content. Definitely not their best work and hopefully they can stay together long enough for another try. MAVERICK RECORDS. Review by The Gootch.

CAST IRON HIKE-"THE SALMON DRIVE EP" CD

These guys come straight outta the Worcester area of Massachusetts and play a slow, sludgy, I've got mid-terms next week, college angst music. The fault here is they don't really let go and rip also lyrically almost every line of every song on this four song CD contains the words I, me, you. Overall it's definitely not bad but it's not killer either. The thing that really ruins it for me is it sounds like outtakes from Leeway's "Adult Crash" album. Sample lyric: "You make me think I'm compatible with all that you clone, and all that you feign bleeds me so"??? BIG WHEEL RECORDS 2 DONALD ST. NORTHBORO, MA 01532. Review by Charles Brown

CITIZEN PAIN 7"

Didn't expect a whole lot when I got this but it turns out to be some decent late eighties style crossover. Comparisons to Biohazard are sure to follow this band around though as they are definitely in the same ballpark. Both songs here start off strong, especially the speedy "True Lies" but the songs just go on for too long and you lose interest as they tack on too many "ok" parts. "Back On The Line" is a little slower and a lot more Biohazard-ish. Two songs isn't a lot to go

by but if your from the wrong side of the tracks chances are you'll like this.
CITIZEN PAIN BOX 788 GARFIELD,NJ 07026.

CIV-"SET YOUR GOALS" ADVANCED TAPE.

This is coming out on August 1st so go get your red crayon and break for the nearest calendar. Those expecting GB served up on a platter won't be dissapointed because outside of a few happy pop numbers this is "Start Today Part 2". The title track, "Choices Made", "So Far So Good So What", and "Boring Summer" are the culprits in the "give me airplay" category and I really hope those aren't the songs that they'll be pushing because the rest of "Set Your Goals" shreds just like old times. The two songs off of the Revelation 7" reappear here as does Kraut's "All Twisted". Poorly played metal core has slowly infiltrated hardcore over the past few years and these are the 16 songs that are going to turn the tide and influence many a youngsta from 1995 on. ATLANTIC RECORDS.

COLDFRONT-1995 DEMO

One of NY's most over looked bands is back with a new three song gem and it was worth the wait because this tape kicks. Heavy crunch guitars and good vocals highlight this tape as there are really no weak points here. If you dig NYHC or just good hardcore tunes in general drop these guys a line and pick this one up as this is definately a band on the rise. COLDFRONT PO BOX 564266 COLLEGE POINT NY 11356-4266 Review by Rick Co-Kane.

DARKSIDE-"AMBITIONS MAKE WAY FOR DREAD" DEMO

Aaaaaarrrrrrrgggggghhhhh! This is pretty damn good in my book. "Drained In Defeat" opens things up with a bang and is clearly the most hardcore friendly and best track here. "Parasitic Worm Contraction" is up next and has satan written all over it with 100 mph grind core parts meshed in with evil sounding vocals. This is the type of song that they'll bust out here and there that I can't stand. "Bearing The Brunt" finishes this tape up and it sees Darkside going back to the hardcore style that they do so well. Said it before and I'll say it again-lose some of those evil, death metal, grind parts and Darkside is hard to beat. DARKSIDE NYC 2970 AVENUE S BROOKLYN, NY 11229.

DOWNFALL-DEMO

Here we go again with some more metal thats being passed off as 1990's hardcore. If it was metal and good I'd like it but every song here just makes me cringe. We'll start off with 5 mph songs that lead into 2 mph "stomp parts" all backed up by your typical gruff vocals, guitar leads, and bass heavy recording. Get the picture yet? If you passed this off as hardcore in 1984 to some old school punk you'd have a foot so far up your ass you'd need to call in the national guard to help get it out. DOWNFALL C/O DELSON BARETTE RT 124 BREWSTER, NY 10509.

DISTRICT 9-"SCHOOLAHARDKNOX" 7"-ADVANCED TAPE

I don't picture the South Bronx as being the new hardcore hotbed but District 9 have arrived and must be given their due with this scorching debut slab-o-wax. Four songs of brutal hardcore that shows that this music can be hard as hell without going for the cheesy heavy metal traps that so many fall into. Raw Deal/Killing Time comes to mind if your forcing me to give you a comparison but District 9 still stand on their own. Well written songs, some solos, a short jazz part, District 9 are out there on their own trip which will see them go around the hardcore block a bunch of times if they keep pumping out memorable tracks like the ones shown here. SFT RECORDS. DISTRICT 9 C/O MYKE 1245 GRANDVIEW PLACE APT#37 BRONX, NY 10452.

DROWNING ROOM-"WHEN NOTHING REMAINS" PROMO TAPE

What we have here is a two song sampler to an EP Drowning Room have coming out soon. What we get is more of the ever popular heavy style hardcore that comes

real close to all out metal in my book. "Falling Through" is saved by a vicious fast beat but "Chokehold" is just slow, sludgy, and the barking vocals throughout these two songs are just not my thing. Overall not bad if this is your style as this is definitely better than what I usually get in the "tuff guy core" category. DROWNING ROOM 15 GABRIELLA RD WAPPINGER FALLS, NY 12590.

EARTH CRISIS-"DESTROY THE MACHINES" CD

The vegan overlords unleash their long awaited full length and just get ready for an all out non-animal based assault. You thought I was going to say metal assault didn't you. It is a good thing for these guys that heavy metal is not animal related or they'd be outta business. Sample lyric: "The key to self liberation is abstinence from the destructive escapism of intoxication". The songs are way too long, the lyrics monotonous and way too wordy. It reads more like a term paper than a lyric sheet and I think these guys need to kick back, smoke a fatty, and just chill. VICTORY RECORDS. Review by Charles Brown.

ENERGY DRAIN-DEMO

Another hard as hell NJ band who stir a lot of metal into their hardcore based soup. Double bass, guitar leads, and tuff guy back up vocals are all over these three songs which will eventually end up on a NJHC CD compilation on Time Will Tell Records. I generally steer away from this kind of stuff but if you were into bands like Neglect and All Out War then here's your tape. ENERGY DRAIN 122 MT HERMON WAY OCEAN GROVE, NJ 07756.

EMOTIONAL BREAKDOWN-DEMO #2

Even if this was one of the all time great demos you still wouldn't be able to get into it because the recording is ridiculous. Loud bass, low guitar, drums????? Where the fuck was this recorded? Anyway EB does the hardcore thing ok but as in the case of so many other demo bands they don't do a whole lot to really stand out. Some of these songs might work live but my advice for the next tape is to put some TNT under your old recording studio and go out and find another one. EMOTIONAL BREAKDOWN 33 BEVERLY ROAD LAKE GROVE, NY 11755.

ENRAGE-"EMPTY" CD

Yes there are bands out there on the forsaken garbage dump known as Staten Island and Enrage is on top of the heap. At first I thought this was just another boring Brooklyn wannabe band but there's more to the story. Enrage don't rock the originality scale a whole lot but there are some real keepers on here with lots of hooks and melody most notably on "Better Days" and the speedy "Cooper". The rest are quality tracks and the whole deal is rounded out with some top notch production which also gives this bad boy a big boost. If you want some good old 90's crossover minus a lot of cheesy cliches give Enrage a shot but don't

expect the world. ENRAGE 308 BYRNE AVENUE, STATEN ISLAND, NY 10314. \$8 PPD. CASH OR MONEY ORDER TO M. ALTIERI.

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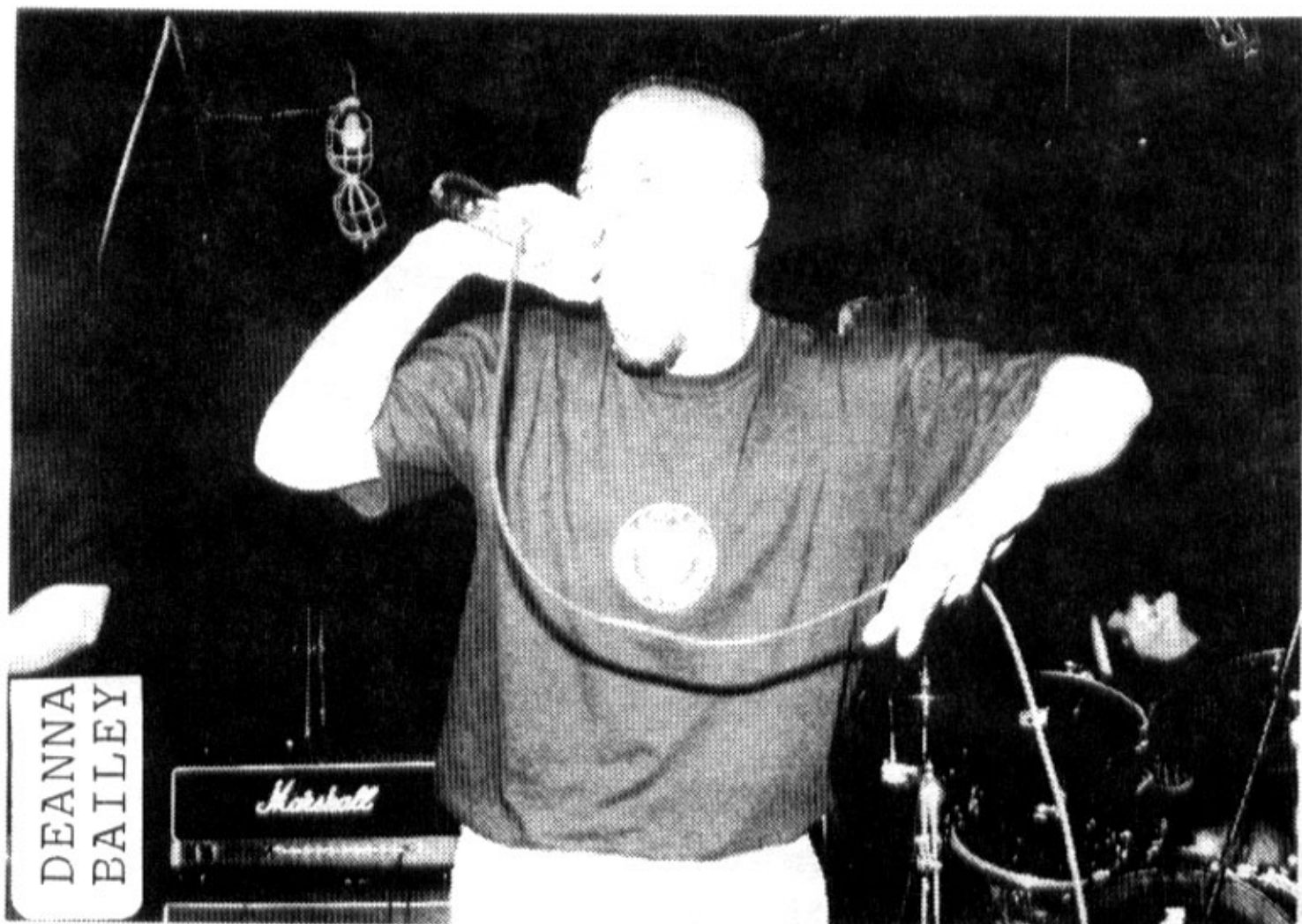
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issue #1: with Madball, shift, Fury of V, Black Train Jack, Jacko, Dog Eat Dog, and Into Another. \$2ppd US. (All issues together \$5ppd US) All foreign orders add \$2.

C/O Steven Asbury
28 Tudor Dr.
Wayside, NJ 07712

FAHRENHEIT 451-DEMO

Formerly known as Without A Cause this tape is going to put these guys on the map. First thing that smacks you in the face here is the awesome song writing Fahrenheit has as they are not your everyday fast part mosh part, fast part band. Both songs are on the long side and with so much going on in each one you're never really sure



what your in for next. Some of the best hardcore to come out of my speakers in ages and my only beef is that there are only two songs. Money well spent and can you picture kicking yourself in the ass when you pass on this and they don't have anymore?? FAHRENHEIT 451. 419 E. 93rd ST. APT 5J NY, NY 10128.

FALL SILENT-"NEVER FORGET..." 7".

First off I commend any band that gets it together enough to put out a 7" and stuff and they also did a great job with the packaging. But straight up this record is terrible. I can't tell which speed is the right speed and if they put half the time into playing and recording as they did designing the

package the shit would slam. Also they use terribly slow riffs... maybe a new form of straight edge. Grind edge?? Just one to avoid. FALL SILENT 3775 PEREGRINE CIRCLE RENO, NEVADA 89506. Review by Charles Brown.

INDECISION-7"

Wait to you hear this one. A vegan straight edge band from of all places-Bklyn, NY with a 7" out on RPP records from Belgium! I couldn't believe it until the actual slab of wax was placed into my hand. Indecision (aside from the PETA card insert) don't shove the vegan thing down your throat and that's one thing that makes me appreciate this. Music wise expect some above average straight edge sounding hardcore (ala the Anthrax in CT circa 1988). Decent recording and definitely a band who I'll put in the "watch out for" category if they keep the ball rolling and don't alienate themselves to just the vegan crowd. INDECISION C/O J. BRANNAN 9747 SHORE RD BROOKLYN, NY 11209.

INTEGRITY-"SYSTEMS OVERLOAD" CD

I've heard of Integrity for awhile but have never gotten the chance to listen to them. Guess I've been missing out since they're new album "Systems Overload" flat out rocks. These guys play brutal hardcore with early Sheer Terror and a touch of Slayer coming to mind. Also great packaging and the disc also includes two old demos as well. Fans of heavy hardcore should pick this up-they won't be dissapointed. VICTORY RECORDS. Review by Rick Co-Kane.

INTO ANOTHER-"BENEFIT" 7"

A new release which provides you with what you'd expect from Into Another and that is great songwriting and very thoughtful lyrics with an overall good production. This might not be for everyone, and it's definitely not a hardcore record, but you might want to give it a try. All profits from this record go to PETA (People For The Ethical Treatment Of Animals). How nice. REVELATION RECORDS. REVIEW by Rick Co-Kane.

PENNYWISE-"ABOUT TIME" CD

I have to be one of the biggest Pennywise backers out there but when you come out with a record that sounds exactly like your previous effort somethings wrong. They do the punk thing the right way just like Colonel Sanders does chicken. They're fast, melodic, and from California so what else could you ask for except maybe for some real new material. If you never heard Pennywise before you'll love this as they're top notch but for folks who were craving this new disc for awhile (like me) you can't help but feel just a tad short changed. EPITAPH.



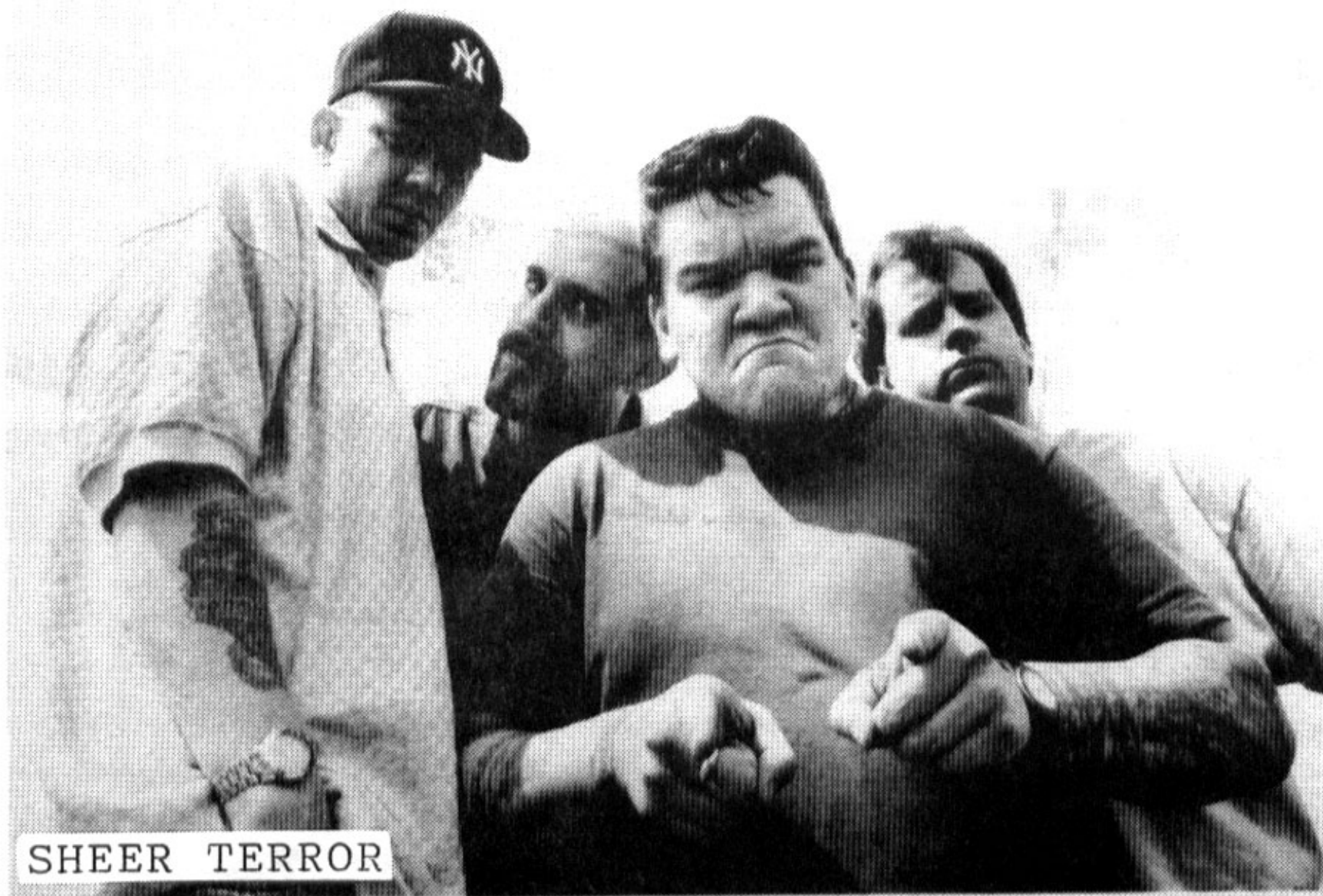
SFT RECORDS-"ITS ALL GOOD" COMPILATION CD

This is pretty much a no brainer. 27 songs, 70 minutes of music, and a 24 page booklet all for only 34¢ a song. SFT's first four releases appear for the first time on CD and they are 7" by Intent To Injure (MA), Headfirst, a reissue of the old X Marks The Spot straight edge comp and Without A Cause's "Nation Of Neglect" EP. As if that wasn't enough the bonus tracks include two new ones from the Six and Violence and a song each from District 9, Respect (Poland), Roguish Armament, Steel Fucking Morticians, Drag Ass, and Vision Of Disorder. The bonus tracks are the meat and potatoes of this disc and even if you don't know a lot of the bands involved here give it a shot anyway because "Its All Good" touches base with almost every aspect of the hardcore spectrum. SFT RECORDS.

SHEER TERROR-"LOVE SONGS FOR THE UNLOVED"

Sheer Terror are back and I know a lot of you have lost many hours of sleep wondering if their new label MCA has made them soft. WRONG!!! Vintage Sheer Terror on display from start to finish as they use the tools that got them here to crank out another A number 1 album. A little more punkish in spots like on "A

Tale of Moran" and a horn section pops up on "For Rudy The Kraut" but it's still that same Sheer Terror style that has been steam-rolling along for almost ten years now. In fact the two songs I just mentioned are probably the best songs on this album. August 1st is the date and you have officially been warned. BLACKOUT/MCA RECORDS.



SHEER TERROR

SHELTER-"MANTRA" ADVANCED CD

This is the new Shelter record and it's on Roadrunner/Supersoul. Supersoul is Ray Cappo's new label and it is a division of Roadrunner. This is definitely the record that's going to put Shelter on the map as this new joint has it all. Awesome product-

ion, catchy songs, at times a poppy-punkish vibe at other times Ray's vocal delivery sometimes resembles hip-hop, and others that are just straight up hardcore. Songs like "Civilized Man" which is catchy as hell contains lyrics questioning the so called civilized man. "Here We Go" has an almost Offspring type chord but overall this is the bomb, combining unbelievable production with intelligent lyrics. Krishna or not these dudes simply rock without being too preachy although the live show may differ. So there's not much else to say except to put on some beads, put down that roast beef hoagie, and kick back and listen to this record. ROADRUNNER/SUPERSOUL RECORDS. Review by Charles Brown.

STANDPOINT-"OPENED DOORS" DEMO

Standpoint's last demo was a match made in hell with solid female vocals backed by heavy duty music that just didn't work. Glad to find out that the band thought along the same lines as I did. They went out and junked all of the old songs, got two new members, and are on their way in a totally new direction which sees them still with a metallic edge but nowhere like before. For the time period that elapsed from the change over you have to be impressed at their progress but at the same time if you never heard them you might not exactly be blown away. Just a lot of progress made in a short time and if they keep up this fast pace you can expect some really good things from Standpoint not too far down the road. STANDPOINT 28 TUDOR DRIVE WAYSIDE, NJ 07712

STIGMATA-"HYMNS FOR AN UNKNOWN GOD"

Not for the faint of heart is Stigmata from Albany who are like Biohazard on steroids. "Hymns For An Unknown God" is the kind of music that just makes you want to go out and annihilate any asshole that gets in your way but after only a song or two I've had enough as there isn't much diversity and alot of the songs end up sounding the same. Cro Mag diehards take note as Harley produced this CD and even does guest vocals on the closer "Burning Human". Still can't figure out how a band can put out a CD or record and not even put an address to contact them at. TRAINWRECK RECORDS.

STILLSUIT-GREEN SPOCK EARS" CD

I've got to admit that after the first listen this didn't do much for me but after giving it a few more plays I'm now hooked. Stillsuit play more of the newer style of hardcore, lots of time changes and abstract lyrics. I would also say that there is a definite Burn influence as well but its not a burden. Six well thought out and well played songs you should give a listen to especially the opener "Opposition". WRECK-AGE RECORDS. Review by Rick Co-Kane.

SWEET DIESEL-"THE KIDS ARE DEAD" CD

If your looking for karate kickin, mosh a minute NY style hardcore don't buy this record. Sweet Diesel rock but in a different way. "The Kids Are Dead" grows on you kinda like green mold on old bread. Still can't put my finger on why this appeals to me because they're straight forward mid-paced punk style is nothing I haven't heard before but I like it. Cool artwork including a school bus driving off a cliff seals the deal as I'm definately with this. "Morning Breath" is the shit, buy it fool! ENGINE RECORDS.

TILT-"TIL IT KILLS" CD

I hate to write a review this blatant and closed minded sounding but this is Green Day with a female singer. Most of you probably just lost interest but I'm convinced that if this pop punk onslaught didn't take over the airwaves alot of you would be raving about bands like Green Day the same way folks now go on and on about bands like NOFX. I don't see Tilt blowing up big but they still do what they do really good and the female vocals add a nice twist to a style that can get copied to death. Alot more radio ready than other Fat releases but still real close to what you've seen in the past. FAT WRECK-CHORDS.

TOE TAG-"SALVI" 7"

Bad name, good band. Beantowners Toe Tag taking a stand here on this two song 7" as "Salvi" takes apart a pro-lifer who murdered two women in a Massachusetts health clinic in late 1994. Musically we have some good moshy hardcore going on but the vocals are a weak link and drag this record down. All profits are going to various pro-choice charities including the one set up for the two victims so if you want to support a good cause and check out some new tunes at the same time give this a shot. TOE TAG PO BOX 58 BOSTON, MA 02134.

VISION OF DISORDER-7" EP

Was really hoping for a full length featuring all of their best songs because they have compiled a bunch of them through various comps, 7"s, and demos. Anyway I had to settle for this EP (which is an advanced tape) and its definately no slouch. Four new songs to sink your teeth into and for those of you who have never heard VOD before I'd describe them as vicious heavy hardcore with an awesome singer who is screaming at the top of his lungs one minute and laying down some unexpected melodic parts the next. Recording could have been a tad better as this leans a little towards the bass heavy side but its nothing to worry about because the songs themselves would sound great no matter what kind of production was thrown down on here. Solid debut-out in mid-August. SFT RECORDS.



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Tapes Available:

- #1 Out Of Print
- #2 Loyal To None/Vision Of Disorder (75 Min.)
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Loyal To None/Vision Of Disorder
L.T.N.: Absolve, Empty Inside, Perfect Mold, Tension, For What It's Worth, Collapsing, Trapped, Save Your Skin, Pavement, What's Left Behind.
V.O.D.: Take Them Out, Watch Out, Divide, Your Fault, Suffer, D.T.O., Rythom Of The AK, No Regret, Let It Die, Bleeders, 7/13, Formula For Failure

1.6 Band/Scapegrace
1.6: Threats, Your Restaurant, Sticks To Skin, These Giants, Keeping Me From Killing You, Bullet To The Brain, Pushing Shit Back Into My Ass, Cancer In My Backyard, Back In Church, Plastic Bags, Adult Hitler, Trying Let Me Breathe, One Eye Open, Throwing Rocks, Beef Stew.
Scape: Sound Check, Try To Try, Bullshit, Food For Worms, Artificial Venom, Sleepwalk, Detained, Enzymes, On The Koss, Prayer, Smoke Screen, One Moment, Suck The Dead.

Silent Majority/Time Alone
S.M.: Knew Song, One Stop, Expectations, Silent Majority, 3 o'Clock Solitaire, Liferaft, B Song, Web, Bind.
T.A.: Standards, Chromatic, Lodge Brothers, May, Benevolence, Blueprint, New Direction, Beyond, Critic, Better Days, Face The Flag.

WORTHLESS-DEMO

Straight up joke core band out of Jersey who show some glimpses that they can play. "Fat Albert", "5 Dollar Donut", and "Pink Bananas" are some of the songs included here and right about now your either skipping to the next review or salivating for me to give you the address before Beavis and Butt-head come on. The live show was a zoo as I had a blast but like in most cases with bands like this they don't transfer well over to recorded material. WORTHLESS 28 TUDOR DRIVE WAYSIDE, NJ 07712.

YUPPICIDE-"DEAD MAN WALKING" CD

What a shame this band had to bite the dust when they were just entering their prime. "Dead Man Walking" is a notch above or just about at the same level as their last incredible effort "Shinebox". Only problem is that this is a little on the short side with only 20 minutes of originals and two covers which are Negative Approach's "Tied Down" and REM's ultra soft "The One I Love". They pull off both really well and overall I love this which makes me hope they miss the band enough to get it back together in the near future.

Great packaging, great sound, could have used a few more tracks but it still ends up being a must have none the less. WRECK-AGE RECORDS.

RIPTIDE RECORDINGS-VOLUMES #2 AND #6

This is a review for the ad you see in the upper left hand corner. These are all live tapes from WUSB which is way out on Long Island. The bands play live on the air and the guy who runs the show puts these tapes out without making a profit just to push the bands which are also all basically from Long Island. Small beef

with the sound quality but what do you want for \$3 as most of these tapes run over an hour. Check out Scarab on tape #6 who simply rock with Melanie on vocals. Cranberries meet chillin style hardcore??? One of my favs and you probably already know all about VOD and Loyal To None who are more on the harder side. Just a good deal at \$3 ppd. If you live way out on the island check out the show on Tuesday nights from 12 midnight on. 90.1 FM.

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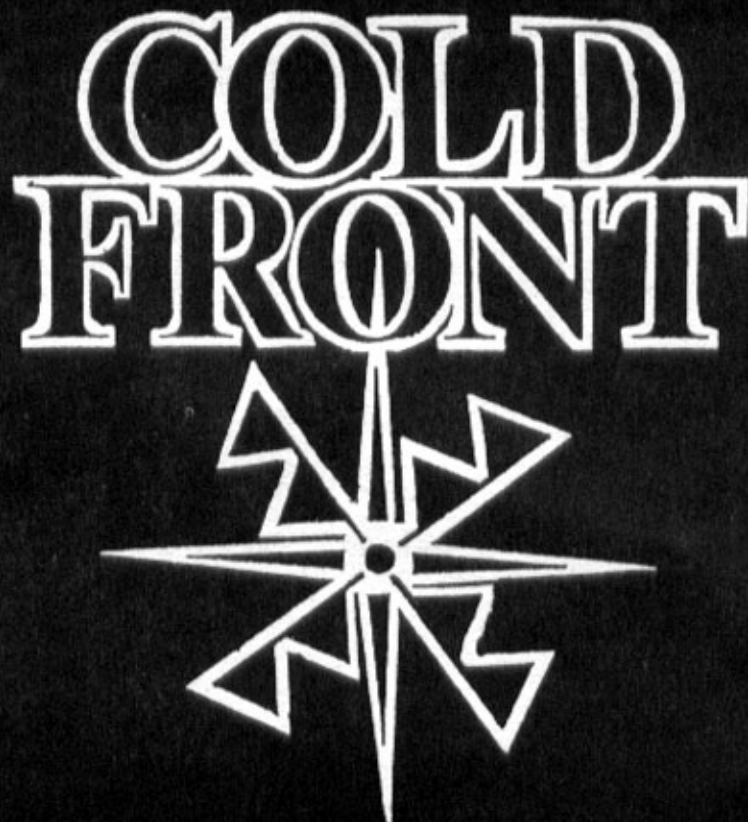
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SHOWS



NO REDEEMING SOCIAL VALUE, THE SIX AND VIOLENCE, DISTRICT 9, VISION OF DISORDER, 25 TA LIFE AT THE WETLANDS NYC 4-2-95

Any show where NRSV keep on their clothes is a good one as far as I'm concerned. Eazy-E died earlier in the week which prompted No Redeeming to come out dressed like LA gangstas and a cover of "Straight Outta Lo-cash" from the CB4 movie was soon to follow. To my dismay they dropped the cover of Bold's "Wise Up" but thank god they're still playing "Reign In Blood" or my day would have been ruined. The last and only time I saw The Six and Violence was eight years earlier at the Animal Hall in Bklyn. Still remember that set to this day as being nothing short of chaotic. Anyway back to 1995. Still fun and all but way too many new songs for me. They still plastered the place with plastic golf balls during their smash hit "Golf" but no hamburger buns during "Hamburger Hairdo". Whats up with that? Guess if I knew the

newer tunes I would have liked them alot more. As soon as District 9's debut 7" comes out they're going to explode because they're that good. Seems like they have a million songs and they have good players at every position including a 17 year old guitarist whos ripping into solos while surfing the crowd. Lets get these guys some more shows because they deserve it. VOD were next and kept things rolling right along. Medium response for them until they played "DTO" from their split 7" and the place broke out into an insane asylum as it was obvious that people knew this song well. Once they finally get something out on the record store shelves they should start seeing some more mob scenes during their sets. If you live in the tri-state area and never saw 25 Ta Life chances are you haven't left your house in a couple of years. 25 Ta Life plays anywhere and everywhere and reved up crowds is what they create. Most of their sets pretty much follow the same winning game plan and thats what we got here today topped off with a couple of new ones to watch out for down the road.

25 TA LIFE, LORDZ OF BROOKLYN, DOG EAT DOG AT STUDIO ONE NEWARK, NJ 4-8-95

After an extensive tour of upper and lower Manhattan I finally got across the river just in time to catch 25 Ta Life who were something like the fourth band this night. A huge room packed to the hilt might have explained the fight marred 25 Ta Life set as stupidity seemed to be the rule amongst the crowd. Music wise Vato Rick and the boys gave the kids exactly what they came to see which included that new jam called "End The Hate-Violence Fade" which should have been tattooed onto every tuff guys fucking forehead as they entered the club. As usual a good solid set. Lordz Of Brooklyn are some rap, House Of Pain type bull-shit which will probably go over real well with the hip-hop jocking masses that clutter the streets of every town nowadays. Stay out of the hardcore shows-thank you. Dog Eat Dog. Didn't like them going in and this show made things even worse. Singers voice is real whiny, they have dopey annoying lyrics-"Pull My Finger" was one of them, and then they throw horns on top of everything. Tripple whammy!!

AWKWARD THOUGHT, STIGMATA, MAXIMUM PENALTY AT THE DEPOT IN DA BRONX! 4-22-95

This was Awkward Thought's second trip down to The Depot and although the place

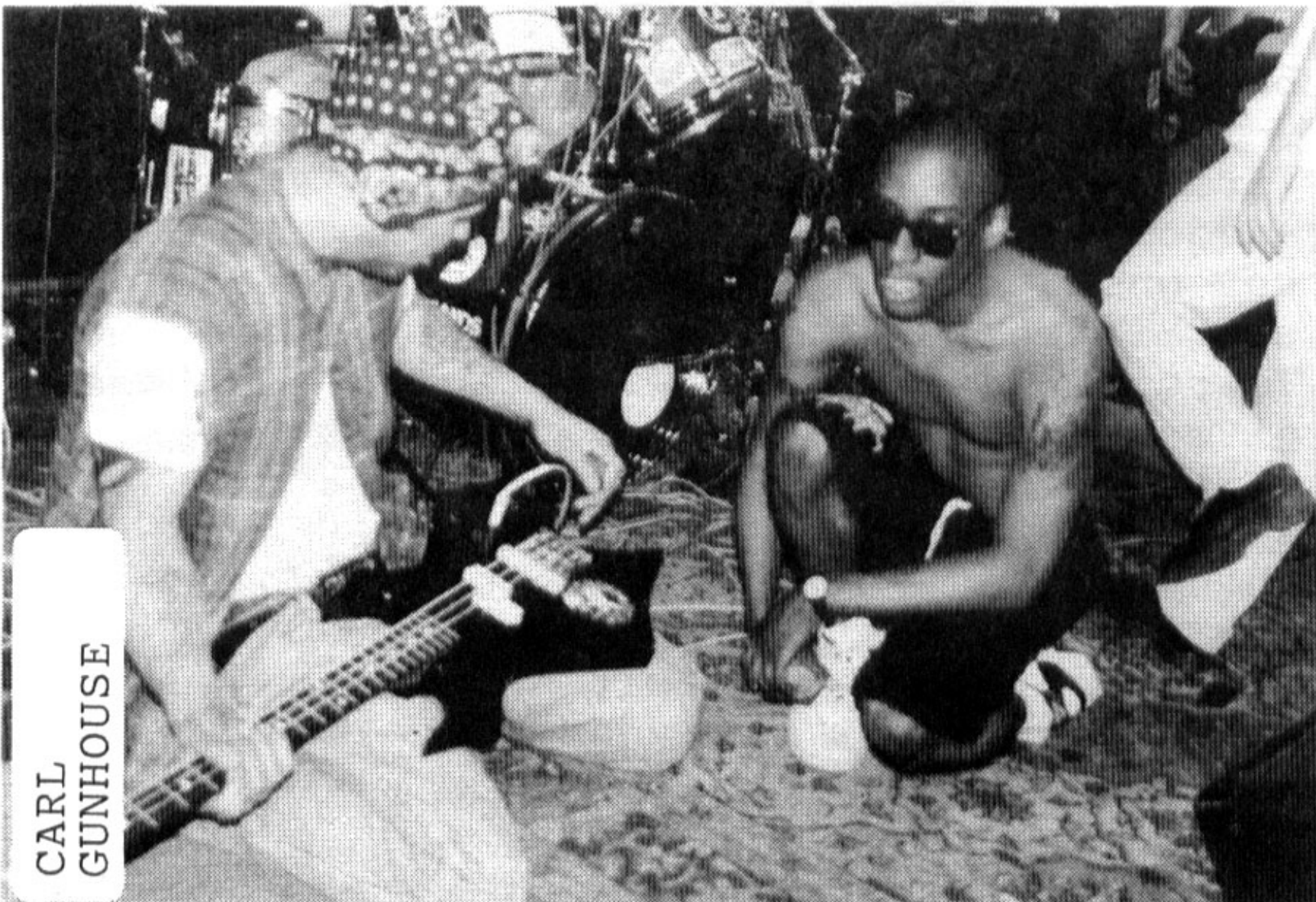
was alot emptier than when they played with Murphys Law they still did a decent set and their good songs shined through. I don't envy anybody in a band when they get a show like this with a more than empty club staring at you when you are playing your ass off. Big, bad Stigmata brought a bunch of mosh hungry buddies with them down from Albany and things turned out pretty decent for the out of towners. Still not crazy about their music but I have to admit that their CD is no match for the pretty decent live set they put on. Figured MP's first set since October would follow the same quiet audience procedures that plagued the bands before them but I was dead wrong. First song goes on and the joint is alive and kicking like it was an Agnostic Front reunion or something. Everybody and their mom covers "Sick People" by Breakdown so "Safe In A Crowd" was a nice change that saw the Depot "bouncers" wake up and try to enforce the no stage dive/pile on policy but it wasn't to be until the song ended. The two songs from the old Blackout comp brought about pretty much the same response as well. Overall a bootie kickin set which made me forget the fact that I was missing most of the bands down at Coney Island High playing the John Joseph benefit.

REZIN, CROWN OF THORNZ, MURPHYS LAW AT THE GLOBE NORWALK, CT 4-23-95

Norwalk CT. Sunday night. Didn't expect to see many folks at this show and the 150 or so that did show up didn't make much of a difference because this place is a revamped monstrous movie theatre that has gotta be able to hold over 1000 people easy. Rezin are this pro-pot thrashy four piece who aren't much to get crazy about in the first place and add to that 150 people staring at them. Loads of fun. Crown Of Thornz were next and with a smoke machine blowing smoke from underneath the stage and kids banging their heads on the stage I felt like I was at Studio 54 watching the "Ultimate Revenge". For real-kids were really banging their heads. "Dreams" is the new one they keep playing and I love it. Crowd didn't really know the songs too well but they got into it a little bit anyways. When Murphys Law came on the stage there was automatically a bunch of more people who suddenly appeared from out of nowhere as it was quite obvious who they were here to see. Jimmy is getting around alot better on his broken leg with the help of some leg brace device. We got to check out the four or so new ones they got and of course some old greats like "Panty Raid" and "Bong" which went over really well with the small turnout. Pretty much as good as it could have gotten considering the circumstances.

ORANGE 9MM, NEDS ATOMIC DUSTBIN AT THE STONE PONY ASBURY PARK, NJ 5-5-95

Mixed feelings for me here. Although I don't get caught up in major label debates like alot of zines do I was a little phased and puzzled while exiting the Stone Pony debating to myself what I thought of the show. It all depends on how you look at it here. Orange 9 did a good set, they have good songs, and performance wise they have nothing to hang their heads about. They are however playing shows for \$13, playing with Neds Atomic Dustbin, and getting \$15 a pop for a tee



shirt. Stone Pony didn't have steel barriers with jock bouncers last time I was here either. So whos to blame here? Orange 9?, Neds?, Kurt Loder?, maybe satan??, I don't know but this sure wasn't the kind of hardcore show I was raised on.

TIME ALONE, SLEEPASAURUS, CLOCKWISE, H2O AT PWAC LINDENHURST, LONG ISLAND 5-12-95

Missed the first two bands so I'll start off with a very lifeless Time Alone who stood in place really well. PWAC's

sound system sucks ass and Time Alone's songs aren't anything to get nuts over so you put two and two together. Sleepasaurus had all the tools to play this show. Three guys, instruments, stage, punk rock and fun. They got the place moving a little even though everybody was outside and they were kind of entertaining to say the least. Clockwise were the local boys so that means that everybody who was outside was now inside. Vast improvement since my first encounter with them. Sometimes they can have a hard edge but what you get most of the time is a more posi-sounding brand of hardcore which they've gotten pretty good at. My brother who hates almost every band gave them the thumbs up so thats saying something. Was getting a little nervous when I didn't see H2O mingling around but they got there with plenty of time to spare and won over the crowd instantly. We need more bands like H2O because they play true blue hardcore that just makes me feel good when I hear it. Back in the day it was Token Entry and Underdog and hopefully in 1995 H2O is ready to carry the torch. Not much else to say except to go out of your way to catch their next show.

25 TA LIFE, MAXIMUM PENALTY, FAHRENHEIT 451, MURPHYS LAW AT THE WAVE STATEN ISLAND, NY 5-13-95

Was a little uneasy going into this club because it looked like just another L'Amours clone but it turned out to be a pretty cool place. They had death metal bands in the back room and hardcore bands in the main room and the crowd was made up of about 90% of the hardcore looking types. 25 Ta Life was in the very unusual position of opening up for some strange reason but I thought it was kind of cool to see them under different circumstances than usual. They pulled it off rather well considering that about half the crowd hadn't even showed up yet.

The only other noticable difference was a much shorter than usual set. MP haven't been around for a couple of years but you wouldn't be able to tell from this performance as it was like business as usual. Kids still know the old songs pretty good and were moving their asses to the beat. Newer songs didn't fair as well with the crowd right off the bat but give them some time. Fahrenheit somehow got tossed into the metal room so they were forced by the club to wear inverted crosses. Just kidding. These guys flat out ruled. All their songs are well written and have 3, 4, or 5 killer parts to each one in comparison to the fast part, mosh part, fast part style. They just look hungry to play as the whole band just went off. During the last song they had Myke from District 9 and their old singer Alec come up to sing along to finish off a great memorable set. Its kind of hard to believe that Murphys Law has been around for something like 12 years now and this was their first show on Staten Island. They always put on a good show but this one was one of their better ones probably because of the stage diving exhibition put on by a talented crowd. Sheer Terror's Paul Bearer was dragged on stage to give the quote of the night "Lick my ass you white trash faggots" and that was it. Set ended up being about an hour and a half long and even though I've probably exceeded my dosage of Murphys Law shows over the last couple of months I've got to admit that theres never a dull moment when Jimmy and the boys are at work.

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SUB-ZERO, ROGUSH ARMAMENT,
MAXIMUM PENALTY, BREAKDOWN, AT
THE GLOBE NORWALK, CT 5-14-95

DISTRICT 9 AT WETLANDS 5-7-95

Add the Globe to the list of lame places to see a show as this was the second straight good bill where nobody showed up. This wasn't exactly Leeway, Murphys Law and AF at the Ritz but come on-75 or so people to check out Breakdown's first show in two years? Nothing really to review here for the first three acts as it was just them, the stage, and a couple of sleeping people spread out all over the place. You've all probably been to a show like this at one time or another so you know what I'm



talking about. Nobody wanted to book Breakdown in NYC so it was up to Norwalk for this one. For the record Breakdown is now like a gang of hardcore mercenaries with Jeff on vocals, Mike from Crown Of Thornz on guitar, Nicky X on the other guitar, Larry from Sub-Zero on bass, and Jimmy from Maximum Penalty playing drums. Just like old times is the best way to describe this one as Jeff and crew belted out all the old favs and as you might expect a slew of between song antics. Jeff put one song out to "all the thrashers in the crowd tonight" which might have been the worst possible description for the few zombies who showed up. The opening bands members now created most of the crowd reaction and things got a little carried away with equipment being banged around. The mic stand got busted up and it was hard to tell if Breakdown was really finished or if the club pulled the plug on them. Breakdown lives!!!!

H2O, CIV, SICK OF IT ALL AT THE LIMELIGHT NYC 5-21-95

First off, do you think we can pack some more people in this place? H2O started off this sardine-a-thon with Toby dressed up like something out of Revenge Of The Nerds complete with nerd glasses. This band has nothing out and have played NY maybe five times or so but you would never know it. Kids really go nuts for this band and already know most of the songs. Every show gets tighter and better and there is no telling how good these guys can get. Big shoe wearing Civ and company were next with their first NYC show. So glad that the non-7" songs are just as good as the ones on the 7" and as promised no Gorilla Biscuit covers. We did get Kraut's "All Twisted" and the once GB cover "Sittin Round At Home" with Walter Quicksand jumping in on guitar. Civ pretty much met all my expectations for them which was a notch or so below GB simply because they're still a new band who hasn't played out on a consistent basis in a very long time. At this point in time I don't think Sick Of It All is capable of putting on a bad show. Even their practices must be a blast. Because of touring they only play in the city every couple of months so now when they come back home they bring it hard. Basically the same set as their show at Roseland back in February but just so much better because at a place like The Limelight your just part of the show. Overall a great show-the kind that you'll think back about in a couple of years and say "hey remember that show at the Limelight?".

SHUTDOWN, COLDFRONT, INDECISION AT CASTLE HEIGHTS, JACKSON HEIGHTS, QUEENS 5-27-95

Ok, we'll put on a hardcore show in Queens on a beautiful spring day at three pm on a Saturday and not promote it and see who shows up. Pitfall and District 9 didn't play and I got to say that the crowd of about 40 or 50 was far more than I expected. Shutdown are a very young band from Brooklyn who are still in

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the early stages. They definately have the right idea and if they keep this band rolling along they'll be alright. It was so quiet in between songs you could hear a fart out of an ants ass. Coldfront hit next without their regular drummer. They had one guy play the first three songs which included an Underdog cover and Vinny from No Redeeming fill in for the rest. Coldfront closed with a cover of "Fit Of Anger" who were a band making some noise back in the CB matinee days. Never heard Indecision's vegan-core before and they ended up being pretty good. Not a ten on the originality scale but they got into it, their friends got into it, and things turned out for the best. Glad to see a straight edge band playing shows with non-straight edge bands as more of them should follow Indecision's lead.

DISSASSOCIATE, SFA, CAUSE FOR ALARM, REJUVENATE AT CBGB's 5-28-95

What a nice little gem this show turned out to be as every band exceeded my expectations of them going in. Dissassociate opened with major stobe light action and something like two or three instrumentals in a row. Maybe it was all just one big intro because they're the type of band

that doesn't do things the conventional way. Still can't handle Ralphy Boys death metal vocals but his between song chatter and humor will always keep you amused. Good set. Whenever I think of SFA I get these nightmarish visions of their original talentless singer who went by the name of Mike Bullshit. Boy have times changed and do I dare say that SFA were actually good? I had totally written them off for awhile and this set was just a shock to me. Anyway how can I say anything bad about a band who has their own frisbees? Watch out for the oi song too. CFA were the band everyone came down to see and just looking around at the small crowd and just the feel of everything I could swear this was a late 80's Sunday matinee. Tight isn't a good enough word to describe the set they put on as it was near perfect. Old ones and new ones that sound like old ones were on display and even though they only played for around 25 minutes I'll put this up there with some of my all time best set lists. Rejuvenate should have gone on earlier because folks broke for the door after CFA. A lot more emphasis on the stage presence this time around as Tommy Rat tried his best to get the remaining crowd into their set. Would really like to see Rejuvenate perform under some better circumstances to see what they can pull off in front of a packed house. They always seem to get jerked into bad slots and bills and to see them with an audience to work with would be a nice change from this.

GOATAMENTISE, SETBACK, NO REDEEMING SOCIAL VALUE AT RAW BAYSIDE, QUEENS 6-10-95

Boo-hoo, this was Raw's last show but who really cares? They actually had the balls to charge ten bucks to get into this place which they sure didn't get from me. Anyway, Goatamentise led off and were kinda sloppy to put it lightly. They were missing their bass player and ended up having major mistake problems with their songs and it didn't come off looking too well. This was Setback's first show which was real hard to believe as they really had their shit down. Good songs which the small crowd got into right away. Just another good band to watch out for. Later on that same night they swung over to Castle Heights and ended up

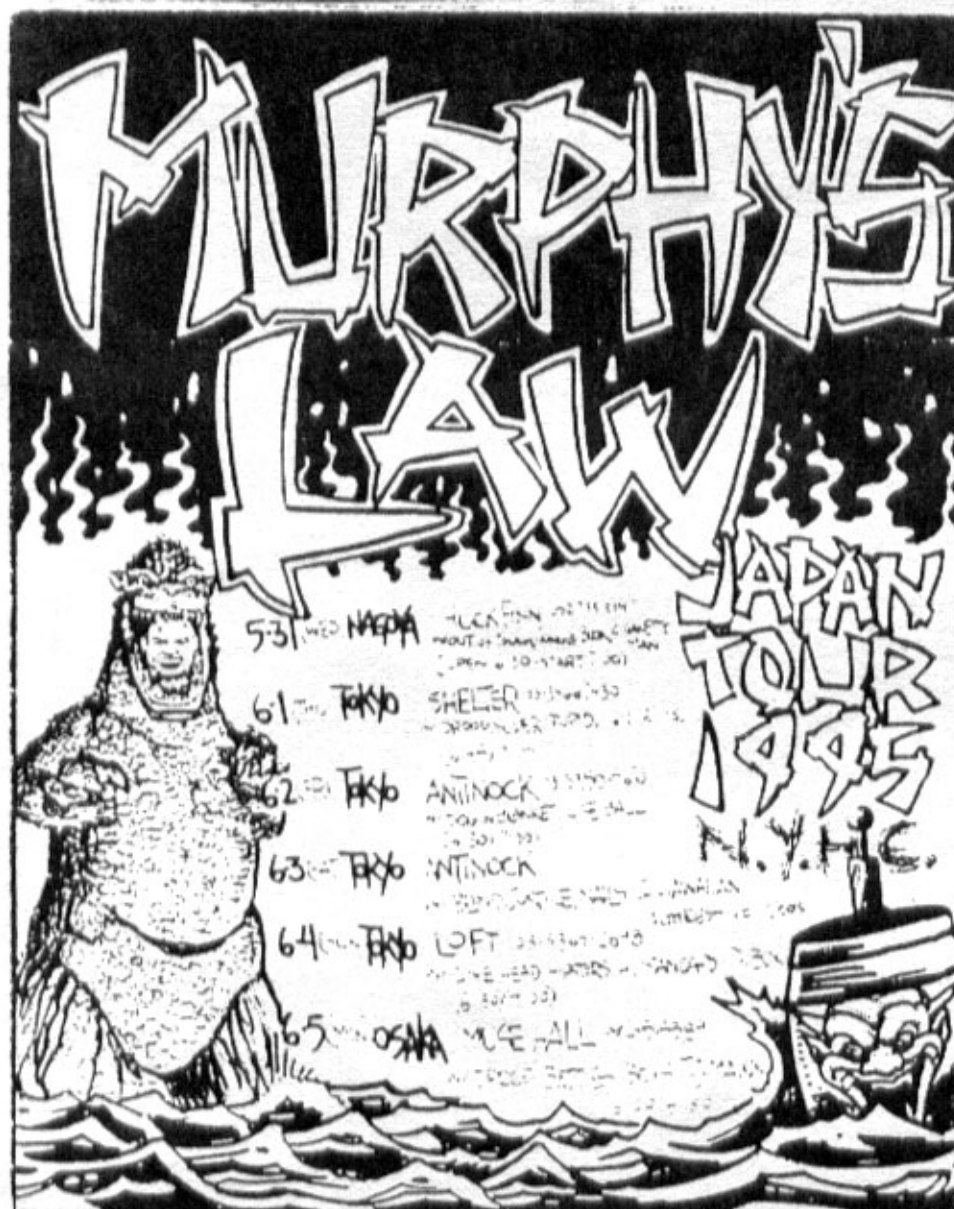


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playing their second show. How many bands can say that? As expected NRSV came out and were their usual misbehaved selves. Dean came out with his old Slayer jacket that he must have dug out of the closet and brother Kent went for the Rob Halford leather and spandex look. If these guys had shitty music nothing would work but their stuff is just raging old school hard core that just makes everything fall into place every time I see them.

COLDFRONT, SUB-ZERO, MERAUDER, MAX-
IMUM PENALTY AT CONEY ISLAND
HIGH 6-17-95

The opening slot at many hard core shows is usually a death sentence due to late arriving people and Coldfront were the ones lucky enough to be doing the honors. Lots of people nodding their heads in approval as they gave Coldfront their undivided attention but not much participation. As usual a solid set which included "King For The Night" off of their brand spankin new demo. I think this was the fifth time I've seen Sub Z. and overall this was the most lively set I've seen them have both from the audience and on stage. Their sets usually don't stray away from what they usually do but its all good anyways. How about a cover? Merauder is back with a new singer and even though they're not really doing the hardcore thing anymore they're still good for what they do. More of a metal style going on now at the Merauder camp and even though its not my style they should be able to make some waves in the direction that they're going in. This was MP's first show in



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Manhattan in the longest and my fourth time seeing them since they got back together. Each show gets better and they are really on a roll with writing as all of the new songs that they are busting out with are instant favorites. New MP blows away old MP and it will not be long before word gets out and you see these guys back on top and anyone that was at C.I.H. this night will agree.

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